

MAY 1951



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R. RITTER

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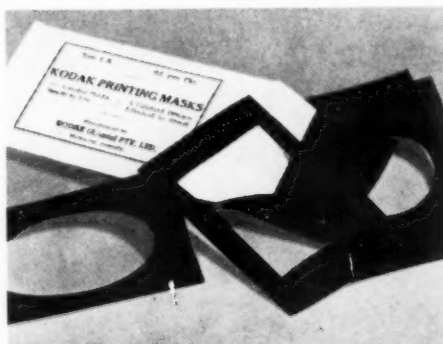
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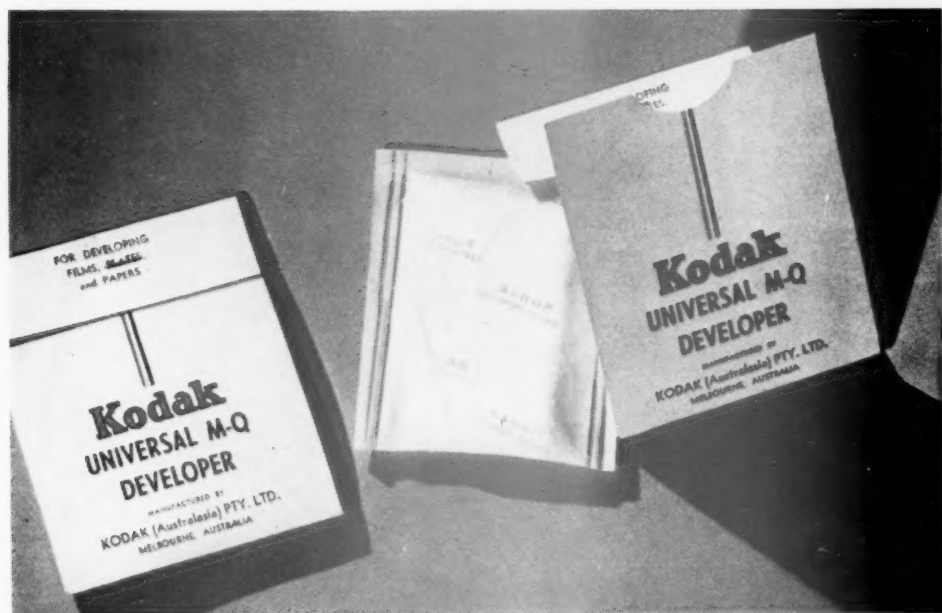


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Review of April Portfolio

Normally it is not my custom to comment on the work of guest contributors, but on this occasion the impulse to do so is very strong, for I feel that it is essential to give credit where credit is due.

The contribution which comes under this category is T. S. Hong's cover illustration "My Flower" which, I understand, was the Photographic Society of Victoria's 1950 *Picture of the Year*. Here I must voice my complete admiration for the presentation as a whole. As a rule, I am not particularly keen on hand-coloured or tinted prints, but this objection is mainly based on the fact that only too often is such colouring undertaken with some lack of knowledge of colour and of attention to tonal values. Few enthusiasts stop to consider that it is not so much the use of colour as the control of colour that is the important thing; I am thinking of the complementary values in particular. It is in all these respects that T.S.H.'s invitation print is so successful, and thereby ranks so far above the average in every respect—the choice of the model's personality, the placing of the lily, the control of lighting, and the masterly handling of the tinting. Added to all of these, it possesses the ever welcome charm of simplicity—certainly it is a print worthy of long consideration by all our readers, and one which certainly deserves both its award and its honour as the first coloured cover to be featured by the A.P.-R. As regards the latter point, I certainly hope that it will not be the last.

The introductory print to the *Album of Child Studies* is R.S.'s "Uneasy." Technically this has been excellently handled but, with lighting conditions as they were, I feel that the author could have obtained a more interesting print had he asked the young sitter to turn her face more towards the camera. As it is, the features are somewhat broken up by the cross lighting; also there would have been less of the strained expression, which in any case hardly harmonises with the title. If the uneasiness is due to the child being on a see-saw, a little of that equipment could have been included in the print to provide a *raison d'être*.

A.C.R.'s "Sorrowful Jones" is quite an attractive character study. It is one that is helped out very considerably by the circumstance of having the plait of hair hanging down on the one side only, this being balanced by the rakish bow being in the same state by way of contrast. The expression, too, seems to be a rather more settled affair than just a passing mood. In this way the print certainly lives up to its name. Considered as a close-up portrait, I consider the trimming to be just right, allowing as it does the features properly to fill the frame.

I should have stated at the beginning of my review that the criticism of a series of child portraits is by no means an easy one. In some instances they are impromptu snapshots of the subjects in question, photographed at odd times through their ever restless day. On the other hand, they are only too often (and unfortunately) likely to be set portraits made after too long a wait for posing and focusing. I can't help thinking that J.M.F.'s "Serious Urchin" falls into the latter class. It is technically first-rate, but little more than that I feel. As for the trimming, I consider that the striped pullover assumes too great a degree of importance.

To my way of thinking, W.A.J.'s "Willing Captive" well represents the mood in which children should be

By KARRADJI

photographed—that is, at that apex of childish merri-ment when we are able to catch a quick glimpse of their own carefree little world. There is an element of weakness in the reproduction, probably due to the photo-mechanical reduction from the much larger contest print—I would like to have seen the element of fly-proof netting more clearly brought out, as that is just as important an element as is the animation of the young sitter. It is a good idea to have trimmed the print in the way that it has been; the inclusion of that amount of dark top-right corner was necessary to give balance and to prevent the head from being too centrally placed. In addition, the photographer has cleverly contrived to give the impression of a rush to the window ledge.

Somewhat similar remarks also apply to J.M.H.'s "Ann Again" as, here again, it is that quaint whimsical attraction that makes the little sitter such a lovable child subject. Added charm is also provided by the leaning-forward feeling, whilst the soft focus treatment and the trimming down to essentials all tend to concentrate the interest.

In C.K.'s "Past Bedtime" we have an excellent unposed shot of yet another charming subject. To my mind it has but one weakness, and that is the inclusion of the hand which too readily cuts the pleasantly flowing curve of the shawl edge, though this can quite permissibly be overlooked. The trimming is excellent.

Considering G.A.H.'s "Toni," we once again see the excellent effect obtained by the inclusion of a "prop"—in this case, a bunny-rug which caressingly surrounds the child's face. The clever use of well-considered lighting helps to create the feeling of third dimension—namely the dark background which tends to throw the child and the rug into sharp relief.

In the next print, P.H.L.'s "Carolyn Mary," it was very pleasing to witness a sitter who so excellently fits her name and the print title, not to mention the restrained effect of the dress and the hair bow. In the original print there was much considerably more included, but this print has been trimmed down for the purpose of improving the composition. In its present state there is very little upon which I can comment, other than to appraise the controlled lighting from an angle that adds to the restful quiet of her environment, namely that of the comfortable surroundings of a sheltered existence.

G.H.S.'s "Studious Imp" is another interesting print planned along lines similar to the previous reproduction. A pleasant feeling of movement is evidenced by the upturned corner of the book, this moving in opposition to the sweeping downward thrust provided by the extra pages in the left hand. Likewise, we observe a feeling of liveliness that is provided by the child's animation and backed up by the fancy book cover and the multi-coloured pullover. Had these latter two items been rendered in plain tones, the general feeling and tempo would have been somewhat slowed down.

The next print, I understand, unaccountably carried the wrong title and author's name. All the

more regrettable is the fact that the correct author (J.D., Mildura) was a new competitor, but this has been compensated for by proper reproduction in this issue. I must, however, congratulate J.D. on a very clever picture which is complete in itself, makes no pretence at composition, and effectively depicts a natural child in a natural study. The impertinent tilt of the head, together with the light tone of the background, combine to form a very pleasing and convincing result.

R.P.'s "Two To-day" effectively carries off its title, even without the outside figure '2' on the paper crown; moreover, it shows us that happy expression of expectancy often seen on a child's face on such an occasion as a birthday party. The lighting as placed, catching the eye and giving added brilliance and interest, helps considerably. Note the close trim on the right which allows the child to look out of the picture without being too cramped into a confined space.

I like D.M.S.'s "I'm Shy" for more than one reason—firstly, the almost direct back-lighting gives the subject an airiness that lifts the subject above the usual, and secondly, the highly lit foreground weeds that so happily arrange themselves and help

to break up that large expanse of dark tone. On the other hand, I fear that D.b.'s "In Playful Mood" does not arouse a great degree of enthusiasm with me, for I consider it to be more of an album than a salon print. The technique is good and the arrangement, while spontaneous, is weak as a composition.

I am wondering what D.M. thinks of "Nigel's Bath" and whether he concurs with the editorial trim which is a version intermediate to his own two suggestions. Certainly we did not need the bottom of the bath and other incidentals, but we did need the good grey tone to form a foil and to lead us to the interest in the top half. Some may quarrel at the down-strokes of the corrugated iron, but even these, I feel, have compositional value. Finally, the animation of the youngster makes the whole a perfectly informal study.

Last, but not least, we have the miniature reproduction on the title page, which is R.R.'s "The Secret." The principal weakness here is the failure by the author to introduce any tone into the sky area; such a tone would have prevented the figures from merging into the background as they tend to do at present.

ELECTRONIC PRINTING AID ANNOUNCED

An E.K. Co. Public Relations Release—

Development of a new electronic device to help produce high quality plates for colour printing has been announced. The device, called a "scanner," was developed jointly by Eastman Kodak Company and Time, Inc.

The scanner is designed to produce top quality colour separation negatives, used in making plates for colour printing. It operates somewhat like a metal lathe, with a tiny light beam focused on the revolving colour transparency. Light is picked up by photo-electric cells which transform the colour density of the transparency into electrical impulses which are then used to make the separation negatives.

The instrument combines techniques of electronics, optics, and photography to produce balanced, continuous-tone, four-colour separations from original or enlarged colour transparencies.

Basic idea for the device was originally conceived at Kodak Research Laboratories and co-operatively developed in Time, Inc.'s post-war research laboratories. Dr. C. J. Staud, director of Kodak Research Laboratories, described the scanner as "a very important new tool for use in colour printing in large-scale operations."

Announcement of the achievement was made by Andrew Heiskell, publisher of *Life* magazine, who said:

"The scanner is an electronic device which produces separation negatives of remarkably high quality. In use, an electronic computer measures the colour values in a colour transparency and produces separations which are very close to being in perfect colour balance." The magazine publisher pointed out that the scanner is still an experimental development. "It requires our editors to adapt their methods of preparing photographic colour copy and is subject to some other limitations. While these factors do not inhibit use of the scanner for editorial pages, they do raise a question mark as to its potential use by the printing industry in general," he added, and then concluded: "Potential use of the scanning process by

the printing industry generally is a question which can only be answered by long-term study of its application to specific colour reproduction problems under scheduled production conditions," Heiskell said.

B.B.C. TELEVISION UNIT VISITS KODAK LTD.

"Kodak Bulletin," October, 1950.

Television proved that it is the ideal medium for "putting over" photography to the public when a special feature programme was transmitted from the Kodak factory on 2nd August. Not only did the producer manage to show some of the modern applications of photography in industry and commerce, he illustrated, by manipulation of the television cameras, a few of the common faults which the amateur photographer makes, such as tilting the camera and getting too near the subject.

For several days before, people passing the K.R.S. Centre had been intrigued to see the vans of the B.B.C. lined up outside, and yards of cable disappearing into the hall. On the day of the programme, an extensible transmitter—antennae mounted on one of the vans—was run up high into the sky.

Richard Dimpleby was the commentator and, after emerging from beneath the focusing cloth of a stand camera, introduced viewers to D. H. Baines, of Research, who discussed some of the early and more unusual cameras from the Kodak Museum. Assisted by George Jones, head of the Applied Photography Group, Mr. Dimpleby went on to show how high-speed cinematography can record incidents too rapid for the human eye to follow; how the performance of instrument panels is recorded by photography during test flights and speeds trials, introducing Mr. Donald Campbell and Mr. C. Calliendi (test pilot of the "Comet"), who related their experiences; how facsimile records of bank cheques, legal documents and office records are made on 35mm. and 16mm. film.

The absorbing programme ended with one of the newest applications of photography, well illustrated by models and diagrams—the photo-finish, of which we read on the sports pages in the daily press.

The Photographic Societies

NEW SOUTH WALES AMATEUR PHOTOGRAPHIC SOCIETIES' ANNUAL INTERCLUB COMPETITION

The evening of April 9th at the Y.M.C.A. Hall, Sydney, was the setting for the judging of the Interclub Competition, probably the most important event in the history of pictorial photography in New South Wales. (See full details in Table A.)

The chair was taken by Dr. A. E. F. Chaffer in his capacity of Chairman of the Organising Committee. By the time his opening remarks were concluded the three judges, who had been at work since 7 o'clock, were in a position to hand in the results of their consideration of each individual print. These results were quickly chalked up on a giant scoreboard by a team of helpers to the accompaniment of a buzz of interested comment as each print received its series of figures. It was interesting to observe that with regard to the outstanding work there was a very high degree of unanimity on the part of the judges. These high-ranking prints were later the subject of individual comment from the judges, while the numerical index figures were being calculated. When the final result was announced it became known that the Photographic Society of New South Wales was the victor by an exceedingly narrow margin, amounting only to .9 in the numerical index score. (See full details in Table B.)

TABLE B
POINTS AS ALLOTTED BY INDIVIDUAL JUDGES TO
INDIVIDUAL CLUBS

	K.B.	J.W.M.	H.M.	Total
Photographic Society of N.S.W.	251	285	236	772
Camera Club of Sydney	277	246	229	752
Y.M.C.A. Camera Circle	179	201	173	553
St. George Photographic Society	148	186	151	485
Newcastle Photographic Society	161	160	146	467
Wollongong Camera Club	158	131	114	403
Manly Camera Club	127	135	114	376
	1297	1344	1163	3804

NUMERICAL INDICES FOR TROPHY AWARD

Photographic Society of N.S.W.	30.98
Camera Club of Sydney	30.08
Y.M.C.A. Camera Circle	27.65
Wollongong Camera Club	26.91
St. George Photographic Society	24.05
Manly Camera Club	25.06
Newcastle Photographic Society	23.35

POINTS AWARDED TO MERIT PRINTS

(i.e., Those gaining over 40 points)

Title Print	Author's Name	K.B.	J.W.M.	H.M.	Total
"Prelude"	C. Jackson	16	16	15	47
"Splashed With Sunlight"	N. C. Deck	16	15	15	46
"The Companions"	K. D. Hastings	16	15	14	45
"The Font"	W. H. McClung	16	14	15	45
"Beaching the Surf Boat"	C. Jackson	16	15	12	43
"Anzac Memorial"	J. L. Wray	16	13	14	43
"Storm"	R. Poulter	14	14	14	42
"Garrawarra"	Dr. A. E. F. Chaffer	14	14	14	42
"Brave New Day"	C. Jackson	14	12	15	41

AVERAGES OF POINTS ALLOTTED BY INDIVIDUAL JUDGES

K.B.	9.3
J.W.M.	9.6
H.M.	8.3

A vote of thanks to the three judges was moved by Mr. H. James and seconded by Mr. G. S. Gow. Both speakers were in excellent form; probably never before in the history of photographic judging had judges been the recipients of so many "kind words."

In conclusion, the chairman referred to the possibility of the 1952 competition being extended to include other country clubs in New South Wales, and perhaps also to embrace leading societies in other States. K.B.

TABLE A AMATEUR PHOTOGRAPHIC SOCIETIES' ANNUAL INTERCLUB COMPETITION

Inaugurated at a meeting called by the Photographic Society of N.S.W. and held on 9th October, 1950, by representatives of:

The Photographic Society of N.S.W.
The Camera Club of Sydney.
Sydney Y.M.C.A. Camera Circle.
St. George Photographic Society.
Manly Camera Club.

In addition to the above, Sydney University Photographic Society, Newcastle Photographic Society, and Wollongong Camera Club were invited to participate, and accepted.

COMMITTEE

Consists of two (2) members each from clubs of over 60 members and one (1) from each of the other smaller participating clubs, to be elected yearly. Chairman and secretary to be appointed by committee each year.

TROPHY

A continual trophy was presented by the N.S.W. Photographic Society.

JUDGES

Three (3) judges—each to act independently.

Points for Judging.—Twenty (20) each judge for each individual print.

Judges for 1951.—Mr. Keast Burke, B.Ec., A.R.P.S., A.P.S.A.; Mr. J. W. Metcalfe, Mr. H. Mallard.

PRINTS

To be mounted on uniform mount, 16 inches by 20 inches.

Any print shown previously in Inter-club Competition not eligible for any future competition.

No distinction between senior and junior workers.

Title.—Optional, but no worker's name to appear on face of print or mount. Worker's name and club to appear on back of print.

Any photographic process. Hand-coloured prints inadmissible. Prints to be hung indiscriminately.

NUMBER OF PRINTS

Committee feels the work should be a cross section of all workers rather than a few number of first-class workers, and allotted a maximum number of prints to each society and a limit on the number of prints per member, as under:

For the year, 1951

Maximum Prints	
25 each	Photographic Society of N.S.W. Camera Club of Sydney.
20 each	St. George Photographic Society. Sydney University Photographic Society. Sydney Y.M.C.A. Camera Circle. Newcastle Photographic Society. Manly Camera Club.
15 each	Wollongong Camera Club.
Limit per Member	
2 each	Photographic Society of N.S.W. Camera Club of Sydney.
3 each	Sydney Y.M.C.A. Camera Circle. Newcastle Photographic Society.
4 each	St. George Photographic Society. Sydney University Photographic Society. Manly Camera Club. Wollongong Camera Club.

GENERAL

Optional for a member of two (2) clubs to contribute with both clubs.

Aggregate marks for each club divided by the number of prints committee allotted to each club arrives at a club's numerical index. Club with highest numerical index is winner and retains trophy for one (1) year.

Stickers will be placed on prints exhibited.



WHOOSH! L. J. Dundon

Third (Equal), Class B, Set Subject for July, 1950.
Exp. 1/500 sec., f/5.6, Super-XX, Retina II.

Vol. 58

MAY 1951

No. 5

THE AUSTRALASIAN *Photo-Review*

Editor: KEAST BURKE, A.R.P.S., A.P.S.A., Hon. Rep. P.S.A.

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Preview of June

Our June issue will be distinctly "different", turning as it will from the pictorial and technical to the documentary and press angles. This topic is ably presented by Vic. Johnson (*My Camera and 'People'*). It will be generously illustrated.

The "Outdoors at Night" portfolio will be supported by G. A. Cloud's authoritative "Photography by Moonlight." R. Ritter contributes the cover illustration.

The articles by J. W. McFarlane and G. R. W. Latham will be concluded and all our regular features continued.

There has been a generous response to the Editorial request for contributions, but the magazine's needs in this direction are never-ending . . .

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The A.P.-R. for MAY, 1951 **267**

Know Your Exposure Meter

Introduction

All of us like to make good pictures; we would like to produce a masterpiece every time we click the shutter. We would even settle for a technically good result every time—a sharply-defined image having good tone rendering. Such tone rendering, however, is impossible without correct exposure, which brings us on target, *exposure*. If we had no day-and-night, no clouds, haze, or shade, and no other varying situations (how dull!), exposure would offer no problem—one lens setting would do for everything. But light *does* vary, so it is essential that we do something about it, especially for colour film with its need for more exact exposure. We would like a device which we just point, set the lens accordingly, and get 100% good results; but there is no such device, and probably never will be. Exposure meters can't think—many photographers won't. A good meter and good judgment can together approach the ideal. Of the two, judgment is the more important—in many picture-making situations it alone is sufficient. It is the object of this article to aid you in acquiring judgment in exposure problems, to explain what meters measure, and the relative merits of these measurements. (It is not our intention to instruct in the detailed use of meters.)

What is Correct Exposure?

Colour transparency films are judged by highlights for correct exposure. Good and uniform projection quality demands that important highlights be as transparent as possible, consistent with good highlight modelling. This type of film can be given about one half-a-stop more or less than the 'ideal' exposure and will still yield quite good results. Adjustments to the nearest half-stop, therefore, are included in exposure recommendations for colour films.

The exposure of negative films, which may include colour negative films, must yield good shadow rendering; in particular, important shadows must be well modelled. The general density level is of secondary importance—

By JOHN W. McFARLANE* F.R.P.S.

within reasonable limits it only affects printing time. This latitude permits setting a higher exposure level than the minimum, and this higher level results in a higher average of good negatives. Exposure-meter recommendations give about one stop more than the minimum: two or even three stops more exposure than recommended still yield good tone rendering. This extra exposure is undesirable, however; it is made at a larger aperture and hence at the expense of depth of field or a desirably short exposure time or both. While uniformity of shadow density in all negatives is desirable for printing, setting the camera lens diaphragm to the nearest full stop is close enough. Half-stop adjustments are hardly justified.

There is no such thing as correct exposure for a subject which has too great a brightness range to reproduce, especially for colour films. The best exposure picks out the most important parts of the subject and lets go the rest. While considerable effort can be made to explore the scene with a meter, it is much more to the point to add fill-in light, by flash or otherwise, to give a brightness range short enough to reproduce the scene. If the same thing is done for black-and-white film, prints of beautiful quality can be made. When the subject brightness range matches that of paper prints or colour transparencies, it makes no difference theoretically whether highlights or shadows are chosen for emphasis. In practice, it is easier to measure the highlighted areas, particularly if the shadows are lighted by flash. It is unfortunate that the brightness range of many sunlit scenes exceeds that which can be reproduced well—man's effort and nature, as yet, have not met on common ground.

Methods of Arriving at Correct Exposure

The most accurate method of obtaining correct exposure is to make a bracketing series of exposures, process them and make,

*Eastman Kodak Company, Rochester, New York.

the final print according to the results, with nothing changed in lighting or processing. This is only practical for some studio pictures, so we need not consider this method any further. Before the advent of photo-electric meters, photographers relied on:

1. Tables—based on experience or calculated light intensity.
2. Actinometers—in which a photographic paper changed colour to match a standard tint.
3. Visual extinction meters which relied on the eye's ability merely to perceive detail. (Watching a camera ground glass while stopping down the lens works on the same principle, and can be made to work well enough for black-and-white film.)
4. Photometers—in which the brightness of a lamp-lighted spot is adjusted to match the scene or part of it.

Light tables and actinometers deal with illumination ('incident light'); extinction meters and photometers give what is now called a reflected-light measurement. Actinometers and extinction meters are not accurate enough in average hands for colour-film exposures. Good photometers with live batteries can be quite accurate, but batteries die at awkward moments.

The invention of the barrier-layer type of light-sensitive cell, which generates its own electric power, made possible the present photo-electric meter, introduced by Weston in the U.S. The photographic boom in the 30's, miniature cameras, and the advent of colour films made such meters popular. The attractiveness of these meters is due to their positive indication—they need no batteries or other supplies and read a much wider range of light intensities than other devices. Reputable American makes retain their sensitivity (many pre-war Continental models have grown electronically senile—have lost sensitivity, hence cause over-exposure). The important point about photo-electric meters is the fact that when used with intelligence (which is *not* built-in), they are precise enough for colour photography.

The recent standardisation of photo-electric exposure meters and film exposure indexes has simplified the user's approach to meters and made their use more precise. The indexes published by film makers are accurately measured to the best method so far

devised, and one which is a well-standardised practical method matching consumer use. A repetition of the famous "Scheiner Inflation" is unlikely, as the uniformity of present meters would instantly result in widespread under-exposure of any over-rated film, much to the detriment of its manufacturer. Nearly all American meters are made according to the American Standard; it will clarify the remaining confusion to the user when all American manufacturers adopt the Standard. A standardised meter can be recognised by the term "Exposure Indices," "ASA Index" or some similar designation on the film scale. General Electric markets a new hood to standardise some of its earlier meters. It seems to us that photographers owe much to the American Standards Association.

In the absence of any mechanical aid, a crude but effective approach to correct exposure is the shot-gun method—a lot of shots scattered in exposure around the best guess—one stop apart for colour, three stops for black-and-white. If the range is wide enough, one picture is bound to be good.

Now we come to one of the better methods—for many subjects, the best method—common, ordinary judgment. The drawback is that it requires thinking.

How Far Can Judgment Go?

The eye is a good judge of scene character, but a poor photometer. If the mind will listen, the eye can report on the proportions of light and dark subject matter in a sunlit scene, at least to the extent that affects exposure. Judgment alone is therefore sufficient for most sunlit subjects. It is also simple to decide which are the important parts of the subject, and whether unimportant areas will have a greater effect on the meter. Most things that can mislead an exposure meter can be seen readily—dark backgrounds, overcast skies, areas of light concrete, etc. Some experience is needed to acquire judgment on whether fill-in light is needed, but most close-ups in sunlight will soon be recognised as needing the fill-in light. On the other hand, long experience is required in judging contrast lighting and uniformity on floodlighted subjects—meter measurements are practically a *must*.

It is not possible for the average person to judge light intensity accurately enough for



Exposure meters can yield technically correct pictures, but judgment is required in obtaining an artistic result such as this.

most outdoor situations other than subjects in bright or hazy sunlight. Errors will increase, the deeper the overcast, the deeper the shade, or the later it is around sunset. Some of these conditions are included in film instruction sheets and exposure guides as a better-than-nothing help.

Judgment can and must be applied to some meter readings—do they make sense? Any indication of 1/50 sec. at $f/11$ or smaller



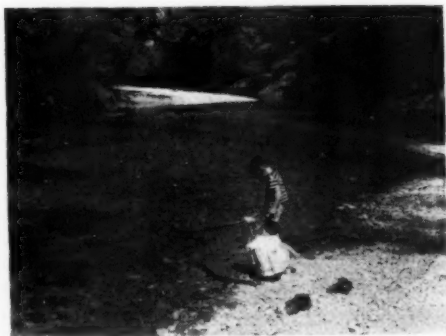
Exposure meters are misled by very light-coloured subject matter. Reflected-light readings on snow lead to under-exposure; incident-light readings to over-exposure.

aperture for Kodachrome Film, daylight type, should be questioned, even for a snow scene. Likewise, if an exposure meter is used for *average* subject matter in sunlight, any indication of an aperture smaller than $f/8$ or greater than $f/5.6$ at 1/50 for the same film should be questioned.

Finally, the artistic or non-technical result depends entirely on judgment—is a high- or a low-key effect wanted? In a backlighting scene, is shadow detail or rim-of-light effect wanted?

When Are Exposure Meters Necessary?

It is an unforgivable sin to burden a raw beginner with a lot of photographic gadgets, including an exposure meter. He develops photographic indigestion and frequently produces worse pictures that he would with



Dark-coloured subject matter sometimes misleads exposure meters. Foliage is frequently dark coloured, still water, even though quite clear, reflects very little light, and incident-light readings give insufficient exposure.

camera alone and no gadgets. On the other hand, many photographers with long experience and great skill rely on the exposure meter for many of their pictures. There are situations where no other method is practical. When do you start using an exposure meter? When you know the significance of f -numbers and shutter speeds, and how to set them for ordinary subjects. You will then be ready for the numerous picture-making situations not mentioned in the rule book.

It is fortunate that the best picture-making conditions do not vary too much in light intensity. It is also important to note that such conditions can be described with sufficient precision for colour film. These best conditions are bright and hazy sunlight.

Bright sunlight, when the sun is more than 30° above the horizon, is about 8,000 foot-candles. Hazy sunlight, that is, when shadows are soft but still clear-cut, has about half this intensity. Ordinary subject matter does not vary much in its reflecting power. It is therefore feasible to give definite exposure recommendations by description for the most common and frequent subject matters under the best picture-making conditions. Such recommendations are shown in exposure tables and appear in Kodaguides and other computers. The beginner is strongly advised to follow closely to these conditions, and do without an exposure meter until he is producing consistently good results.

If a person who has been using exposure tables or Kodaguides changes to a meter for



The sun's reflection on water, when included in a reflected-light measurement, can lead to under-exposure of other subject matter if present.

sunlit subjects, he will be struck by the fact that the meter generally indicates about half the exposure given in the tables. The explanation is that, for black-and-white negative film, exposures derived by tables and Kodaguides purposely include a higher safety factor than by meters; however, for colour film the same safety factor is observed for both the Kodaguide and the meter. The higher safety factor for black-and-white allows for errors in scene interpretation and has the effect of increasing the average number of good pictures. The lower exposure level, as indicated by the meter, is quite satisfactory, if the meter is correctly used.

Why, then, do we need exposure meters at all? For the simple reason that all of us



Back lighting demands judgment in the use of both types of meters. For one thing, a decision is required on whether the lighting effect or the shadow detail, as in this picture, is the more important.

want to make pictures other than of normal subjects. We also want pictures under lighting conditions that we know won't give the best picture, but where the subject situation *will not* recur and we *do* want a picture—the "Uncle-Joe-is-only-here-today" situation. We want pictures of people or objects in open shade, on overcast days, very late in the day, perhaps early in the day, in deep shade, and various other situations quite impossible to describe accurately enough for exposure purposes. An overcast day, for example, may



A dark background gives a low reflected-light reading, and hence over-exposure. In considering an incident-light reading, some allowance must be made for background for best results.



Reflected-light reading. The light reflected by the subject, towards the camera, is being measured. The meter must be tipped down if the sky is not clear, or away from very bright areas.

vary over thirty-two times in its intensity, depending upon the degree of cloudiness.

Exposure meters, then, are quite valuable under diffused lighting conditions outdoors. Their value for normal sunlit scenes is strongly debatable. Many experienced colour photographers do not use a meter at all for sunlit subjects, but they rely heavily on it for other conditions. The author has had one experience on a trans-continental trip in which all sunlit subjects exposed without a



Reflected light being measured from a subject in shade. The meter should not "see" sunlit parts at the same time.

meter made excellent pictures. Several deep-shade pictures made without it were hopelessly bad, whereas other deep-shade and dull-day pictures made with it were quite good. Many photographers, skilled and unskilled, have had similar experiences.

While we have been talking in terms of outdoors so far, perhaps the most important application of the meter is with floodlighted interior subjects, of all varieties. Any floodlighting condition more complex than the simple two-lamp set-up given in exposure tables practically demands the use of an exposure meter. Lighting contrast and uniformity can be adjusted and precisely correct exposure can be obtained by the intelligent use of a meter.



Incident-light reading. The light falling on the subject is being measured. Outdoors, away from shade, the same amount of light falls at the camera and at the subject, so the reading can be made at either place, with the cell facing the camera.



Light reflected from face alone being measured. In shade, this is desirable if sunlit parts would interfere. Half the usual exposure index applies to face readings.

ndoor, the background area may not be lit widely enough to fill the "view" of a reflected-light meter. An incident-light measurement should be made close to the face. Leave the back light turned on.



Light reflected from the face indoors can be reliable if you make allowance for the light tone. Any light striking a reflected-light meter produces an untrue reading, so turn off the back light.



The neutra test card method, preferable to measuring the whole subject. A reflected-light measurement on a grey card having 18 per cent. reflectance indicates about the same exposure settings as does an incident-light meter with a flat cell. The usual exposure index applies.



What Does a Meter Measure?

Let us point a reflected-light meter at a large uniform area, such as the side of a garage in sunlight. Two things govern the amount of light reaching the meter, and therefore control the indication by the meter: Firstly, the amount of light falling on the wall, and secondly, the power of the wall to reflect the light back. The more light falling on the wall, the higher the meter reading. The whiter the surface of the wall, the higher the reading. The intensity of light falling on the wall is called *illumination* or *incident light*. The ability of the wall to reflect light is called its *reflecting power*, or *reflectance*. A dark grey wall in bright sunlight might give the same reading as a white wall on a cloudy day. The thing that is the same in these two cases is the *brightness of the wall*. Brightness, then, is a combination of illumination and reflectance. It may seem odd to apply the word brightness to a surface that may be very dark; nevertheless, that is the term used. Take another example—coke, which has a very low reflectance, can have actually higher brightness in sunlight than a piece of white paper in deep shade. The reason is that even though coke reflects only five per cent of the light, the illumination of direct sunlight is so great that five per cent of it is more than ninety per cent of the dim light falling on the white paper in deep shade.

Returning to our garage wall, we can measure either the amount of light falling upon it or measure its brightness. The so-called 'incident light' meter measures the amount of light falling on the subject. It is held at the subject, and the sensitive cell of the meter faces the camera or the light source. To measure the brightness of the garage wall, we make the so-called 'reflected light' measurement. In this case, the meter is aimed at the subject so that the light from the sun does not hit the meter until it has been reflected from the wall. The actual scale of numbers on the indicating part of each meter is immaterial since this figure is used on the meter calculator to give a final result in terms of lens settings. Several of the modern meters can be used with the proper attachment to measure either incident or reflected light. It is interesting to note that illumination, for many engineering purposes, is measured on a *flat, horizontal* plane. For

photographic purposes, it is usually measured on a *vertical* plane, in some cases on a flat surface, in others on a hemispheric convex or on a conical-concave surface.

Returning to reflected-light measurements, the garage wall in our example was uniform, actual subjects are not. The usual scene runs in brightness from dark objects in shadow to the skin or even a white surface in sunlight. The meter adds up the brightness of all these areas, and the measurement is therefore known as integrated brightness measurement. It is important to note that very bright or large highlight areas affect such measurements more than they should for the purpose.

Errors in the Reflected-Light Method

Actually, you can prove any method of using a meter is wrong if you choose an unusual subject appropriate to your particular purpose. In actual practice, however, when a meter yields a very poor result, it is due to a *mistake*, not an *error*—you forgot to set the film index or read the wrong pointer or wrong scale. But let us examine inherent causes of *error*.

Reflected light measurements can be affected by backgrounds which differ widely in brightness from the subject, or by very bright or large highlight areas. Whole-scene readings will differ considerably for a person standing first in front of a white wall, and then in front of a shadowed entrance. Too much influence from the background can be avoided by close-up readings, or other techniques, but it is true that for best rendering of the *whole scene* the two cases *do* require different exposures, but probably not as much difference as indicated by a reflected light reading made from the camera position. In practice, such backgrounds occur rarely, especially if you can position your subject—but keep this cause of error in mind.

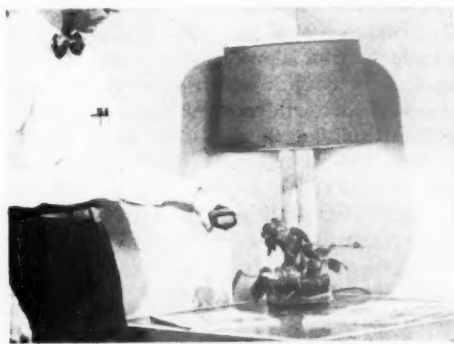
Bright highlight areas can lead to under-exposure. The sky is most frequently in this role, especially considering the need for the meter in the absence of sunlight. An overcast sky, or in fact any sunless sky, is many times as bright as the landscape beneath it. Therefore, in the absence of sunlight, tilt the meter downward to avoid sky effects. A pure blue sky, with no bright clouds near the field of view, has about the same brightness as the landscape, and therefore need not be ex-

cluded from the meter. Other broad highlight areas, such as near-by concrete sidewalks, and even white shirts closer than ten feet, can influence the meter unduly. The same is true of sunlight reflected from water or from near-by polished metal.

Subjects of almost uniform tone—snow fields, hazy views from aircraft or mountains, some seascapes—are likely to be rendered as though they had a reflectance of twelve per cent—which is the integrated reflectance of the average outdoor subject. The result is under-exposure for light-coloured subjects and over-exposure for very dark ones. Fortunately, such subjects are rare and can be readily recognised and allowed for. One prolific cause of error in several pre-war continental meters was the extremely wide angle of acceptance. These meters covered a great deal more of the picture surroundings than did the camera. Sky and foreground sometimes affected the meter very much more than did the actual picture area. By the reflection method, the metering of very small objects is difficult—the object may not fill the meter angle. A neutral test card is needed in such cases.

Errors in the Incident-Light Method

It might be argued that the incident-light meter has no limitations because light-coloured subjects should be rendered light on film, and dark-coloured subjects should be rendered dark. It is unfortunate that the photographic process does not do full justice to brightness ranges found in nature. Therefore, better colour pictures can be made by an adjustment in exposure if most of the



An incident-light meter, with no diffusion over the cell, is necessary for the low light levels of ordinary house lighting. No nearby light should strike the cell.



The palm of the hand may be used as a target for a reflected-light meter. It is handy in small-object photography. Its tone value is the same as a face, so use half the usual exposure index.

subject is on the dark side, or if most of it is light. Thus, a judgment must be made of the nature of the subject matter in addition to the incident-light measurement. We all recognise white as a light colour and black as a dark one. But we tend to view all pure colours as medium, which is not the case. A pure yellow reflects two thirds of the light, a pure blue much less than one-third. The usual half stop decrease for light subjects applies to yellow subjects, whereas blue ones take the usual dark-subject increase.

The incident-light measurement disregards the effect of distance on shadow detail, or put more accurately and more abstrusely, the relative extent, importance, and depth of shadow detail. Generally, in distant views the smaller and darker shadow details are not resolved by eye or camera and merge with lighter areas. When the subject is close, the more details and darker shadow areas are resolved. In the four-foot-to-infinity range, the effect can make a three-stop difference in the exposure of black-and-white film. (This error is not concerned with the increase in exposure for bellows extension; the two effects are in the same direction.) The practical conclusion is that the exposure indicated by incident light measurements for distant scenes or those without shadows, should be reduced for black-and-white film.

Some field tests of incident-versus-reflected-light measurements for colour film exposure in diffused daylight, particularly on overcast days, showed the reflected light results on colour films to be more pleasing than those indicated by incident light. Reflected light called for more exposure. (Continued next issue)

Counsels of Perfection

Strange, but true! Those of us who, in due course of time, have become pictorially minded, sometimes tend to acquire a mental state so singular of purpose that we become hedged in by inhibitions to such an extent that the making of photographs, other than those wherein the subject exhibits striking evidence of definite composition, almost assumes the status of a distasteful procedure. On a recent photographic club outing, for instance, I was interested—or should I say, alarmed—to note that during a full day in pleasant country, most of the time appeared to be spent by the members standing around in groups of three or four in discussion of some point or other of composition or technique. The rest of the time they employed in viewing this or that scene, either directly or through the viewfinders of their cameras. Needless to say, very few pictures were made. Some of the members even went home empty-handed. It is within the bounds of possibility that there was not one respectable print made as a result of the day's outing.

It would be as well, in consequence, to readjust our ideas in order that we may view the subject of pictorialism in a more practical perspective, or our endeavours may reach some kind of dead-end in which nothing is worthwhile and all our ideals resolve themselves into unattainable dreams. It has often been truly said that nature is seldom, if ever, pictorially perfect. This truism tends to grow upon us as the years add to our experience. It becomes increasingly obvious that the execution of pictorial prints of high quality calls for subsequent measures of control and superior technique in printing, and that only when these techniques are fully developed and accompanied by some degree of artistic talent, is it likely that the operator will be rewarded with an occasional allotment of one of those rare, exquisitely conceived pictorial gems that are destined to win major recognition. We have progressed a long way from the hopeful beginner who expects to find, all around him, examples of perfection ready-made and just awaiting the click of a shutter.

By VYVYAN CURNOW

On those occasions when we set forth upon a day's photographic outing, let us do so with a truly liberal outlook. By all means let us keep on hoping for the perfect set-up to occur. But let us not overlook the probables, those "half-finished" arrangements which may embody certain elements of success, pictures that may lend themselves to control. It may merely be necessary, for instance, to alter slightly the lighting accents in the finished print or to delete some offending detail in order to achieve a fully balanced harmony.

Surely it is a grave mistake to allow oneself to become so over-awed by advanced pictorial considerations that a day in the field can pass without at least a few negatives. One of the most successful overseas exhibitors recently claimed that his negatives were simply the records of ideas. He used them as the basis of his pictures, which he later created himself in his darkroom. It was his custom that, no matter what be the weather or the circumstances, he would never come home quite empty-handed. An enquiry as to his success would always bring forth his familiar reply, "Not much of a day, but at least I have one for the pot."

Contrary to the beliefs of some enthusiasts, pictorialism is not alone in the arts of reproduction. Some of the most famous photographs ever made were far removed from studied compositions. These were the products of news cameramen: the burning of a giant dirigible, the eruption of a famous volcano—shots made at the second of the momentous event. No one has ever bothered to question the split-second decisions of these cameramen, to query points of composition or technique—yet records like these have probably stirred more emotions, engendered more thrills, than all the pictorial prints of the age put together.

It is my firm belief that no picture, however perfect it may be by the rules of composition,

(Continued on page 291)



S. C. Piper

Pictures

not requiring titles

—a *portfolio*

PICTURES NOT REQUIRING A TITLE

A. G. Gray





R. Manuel

PICTURES NOT REQUIRING A TITLE

D. M. Saunders





A. H. Russell

PICTURES NOT REQUIRING A TITLE

C. Jackson





R. J. Parsons

PICTURES NOT REQUIRING A TITLE

| F. E. Bennett





J. F. Drew

PICTURES NOT REQUIRING A TITLE

E. Rotherham

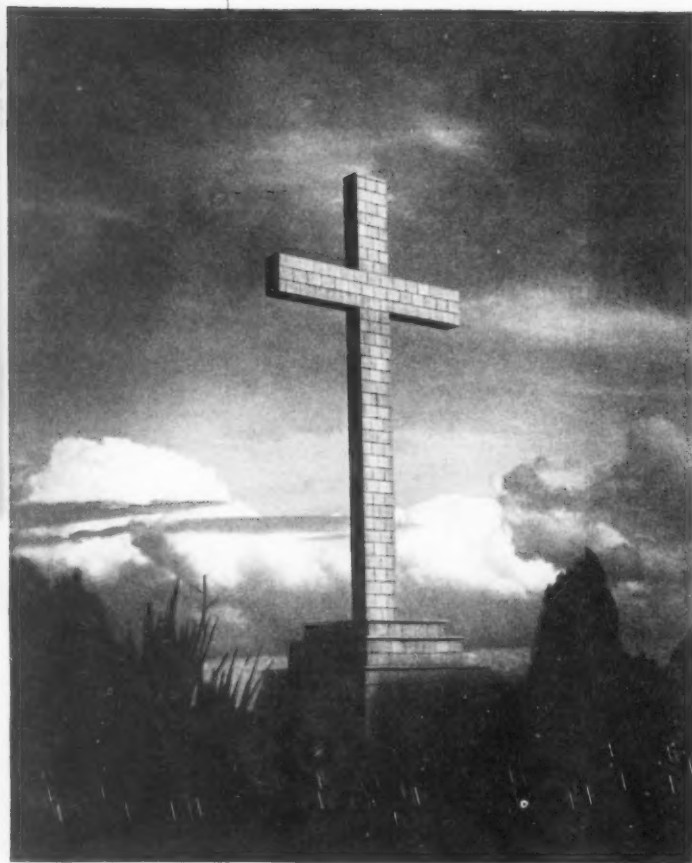




A. J. Anderson

PICTURES NOT REQUIRING A TITLE

B. Britt





Mavis Wheatstone



C. S. Christian

PICTURES NOT REQUIRING A TITLE

is worthy of a second glance if it lacks the quality of interest; interest must hold the first priority. It is strange to discover that many of the old masters, the painters, sometimes held rather queer ideas on composition. Nevertheless, their pictures all possessed in common the basic quality of human appeal and interest. An example of really bad composition can be seen in the painting entitled "The Young Bull," by Paulus Potter of the Dutch school. It can be considered comparable to a badly-trimmed print in which an interesting group of figures has been pushed over to the left-hand margin and chopped off so that some important members of the party have been left half-in and half-out of the picture. Another classic example of a disputable composition is Corot's "The Bent Tree." Art authorities have written whole chapters explaining in laudatory terms the mechanics of Corot's composition in this picture. According to all the rules as we know them to-day, however, it contains nothing whatever to justify any claim that it has a vestige of composition at all. The scene appears as a jumbled collection of little pictures involving many ill-selected features—particularly as judged from a pictorial photographer's point of view. In the foreground, for example, there are two thin saplings, one of which gives the picture its name. Both of these are of strong tonal value, together forming a dominant pattern across the landscape and yet with each of them very successfully leading the eye out of the margins of the picture in a rather disturbing manner. There are two groups providing human interest; one is well placed, while the other, a single figure seated in a boat, gives the impression of being on the point of disappear-

ing out of the scene on the left-hand edge of the picture. Several other strange elements will be noticed upon making a critical examination of "The Bent Tree." Yet this painting is one of the most popular of all landscapes, and whether or not Corot used any form of composition in its execution is really not now quite important, because the picture definitely possesses a special quality of instant appeal, a quality which has endeared it to countless beholders who have found infinite satisfaction and pleasure in the way the artist has expressed himself.

On the other hand, of course, there were many painters who used the recognised rules of composition to full advantage. All the same, their first thoughts have been towards the presentation of an interesting subject. Constable used the spiral figure to great effect and has proved it to be one of singular attraction and, incidentally, a form that could be exploited more often with profit by the pictorial photographer. Rembrandt employed all the accepted figures of composition and added a favourite trick of playing a strong light upon the central figure of his groups. Many perfect compositions are met with in the works of Sir Wm. Russell Flint, President, R.W.S., R.A. His pictures are truly an inspiration—well worthy of the time to study, both from the pictorial point of view and for their masterly treatment of light and colour.

As a final word upon this phase of pictorialism, it might be profitable to note the devices which some of the painters have used to prevent their compositions from offending

"THE BENT TREE"
Jean Baptiste Camille Corot
(1796-1875)
French School





"CITY OF WELLS"

G. F. Robson
(1788-1833)
British School

the eye of the beholder. John La Farge has drawn "The Wolf Charmer"—a group of wolves with a solitary human figure as the dominating interest. There is a strong sense of motion towards the right-hand side of the picture. The leading and largest wolf is about to walk right out of the frame. But La Farge has painted this wolf with its head turned back towards the figure and the result is a self-contained, congruous grouping of the elements of the composition.

It is a well-established fact that, when we examine a landscape, we unconsciously choose some prominent object, and, using this as a key, we allow our eyes to wander over the various features of the scene, finally returning to the key, whence the scanning process is commenced over again and repeated many times before we make up our minds concerning the virtue or otherwise of the picture as a whole.

Now good composition is simply an arrangement of elements in such a way that a sensation of pleasure is experienced when the eye is induced to follow a set pattern or form, rather than be allowed to wander aimlessly from point to point without purpose. With this idea in mind, the artists who are responsible for the creation of the painting reproduced by way of examples have named their works in such a manner as to draw unmistakable attention to that salient point or feature that they wish us to use as a key in following the pattern of their compositions. The method is plainly illustrated in the "City of Wells." We are instantly attracted to the towering masses of architecture and held there a moment or two. Curiosity prevails and the eye begins to take in the lesser points of interest as we commence an excursion into the pleasures of the landscape, ending up at the point where we started. The trip around

the circuit has described an almost perfect ellipse, within which many points of interest have been encountered. We now begin to realise what a great deal of thought and care have gone into the composition of this landscape—one in which, in spite of its structural complexity, the artist has achieved a harmonious blending of the elements of the scene in such a manner that it is beyond the capabilities of the photographer to emulate it.

"The Cornfield" (see p. 310) is a good example of Constable's use of the vista combined with spiral composition which in this case unwinds from the central patch of sunlit farmland. Let us not be over hasty in expressing the opinion that the figure in the left foreground is out of harmony. It is an integral part of the spiral and actually a very strong point in gaining popular favour for the picture, because that figure serves to illustrate a story—one which any chance beholder, knowing nothing of art or of composition, will yet appreciate the incident so humanly depicted in the painting.

In his picture, "The Inside of a Stable," George Morland has used grouping and the play of light to full effect. Enough of the exterior landscape has been included to let us know that it is summertime, the time of the harvest, thereby placing the subject in its proper setting. The inclusion of a foal in the group is a clever device which tends to gain general approbation for the painting. Human nature, especially as expressed in childhood, shows a strong predilection towards diminutive things, and, above all, to baby animals. A childhood fancy for a picture is often retained at maturity, when the real reason for the preference has long been forgotten.

"The Chateau de Steen" is a composite landscape wherein it is difficult to find any pattern. It reminds one of a snapshot taken



"THE INSIDE OF A STABLE"

George Morland
(1763-1804)
British School

from an ill-chosen point of view. The scene can be divided up into a number of self-contained pictures, and I think I can safely leave it to the reader to find in it many other points of doubtful value.

The young pictorialist is strongly urged to spend an occasional afternoon at the nearest art gallery. I feel that the experiences and impressions so gained would give him a broader outlook, for the danger of becoming confined in one's ideas cannot be too forcibly stressed. The works of the famous painters help us to restore our perspective, for there is such a diversity in their methods and such variety in their forms and techniques that one eventually comes to the conclusion that rules and formulae count for very little, and art is simply the ability to express one's ideas in a competent and lucid manner.

Many of the devices of the painters are adaptable to our own art of photography. The colour enthusiast will find in a group of oil paintings an education. He may make his visit without fear, because the colourist can meet the painter on almost an equal footing. I sometimes feel that it is only the lack of a true basic

appreciation of colour that prevents the colour photographer from instilling into his medium—be it print or transparency—that quality and that appeal which might well make his products the superlative of all forms of artistic reproduction.

In conclusion, a few obvious pointers are offered. One thing is certain: If our lover of pictorialism aspires to be a Midas amongst photographic printers, he must be fairly prolific in his output of negatives. A fair prospect is worthy of an exposure—a good one, two or three exposures. Never expect too much from Nature, but take what it offered and apply your own ingenuity to making it perfect. The inception of every exhibition print is a negative, good or bad. It is far better to finish the day with an indifferent negative—something to take home and practise upon—than to return empty-handed. It is an idle pursuit to sit at home in the evening just thinking of the films you have saved by not making an exposure, merely because every factor of perfection was not attendant when the opportunity presented itself to the exposure.



"THE CHATEAU DE STEEN"

Peter Paul Rubens
(1577-1640)
Flemish School

Expedition to the Kimberleys

It is pleasing to have this opportunity of providing readers with a short description of my recent expedition to the North Kimberleys. The objects of the trip were to obtain photographs in colour (of aboriginal rock paintings) for the University of Sydney, and to make a report to the Ministry of National Development, the latter to stress the suitability (or otherwise) of this part of our continent for settlement.

That section of the journey to be undertaken on foot with transport donkeys commenced at the Kunmunya Presbyterian Mission, the most northerly occupied point on the north-west coast of Australia, and approximately two hundred air miles north of the town of Derby. It finished, after a journey of five hundred miles, at the Gibb River Cattle Station.

The party at this time was made up of an anthropologist, four aboriginals, and myself as leader and cameraman—and not forgetting the fourteen donkeys.

Leaving the mission we travelled inland across the coastal belt. At times we had to travel through high red grass, with great rocks hidden everywhere, a type of terrain that made walking very difficult and tiring. As the temperature sometimes rose to 100° (in the shade) in the afternoons, we were in a fairly continuous state of excessive perspiration. The going, in fact, was so strenuous that I lost two stone in weight; as to the donkeys, they were really tired and leg weary by the time we reached our final destination—this although we had a number of 'spares.'

We discovered many interesting caves, these containing paintings as yet unrecorded. In one cave, now known as The Crocodile Cave, we found a large painting of a crocodile away up on the roof of the ledge—a most difficult position for the process of drawing, and also for photography. It was interesting to note that aboriginal rock paintings in the Kimberleys are not located, as was generally supposed, in caves, but on the roofs of overhanging rocks and on the side walls, normally in positions where they were more or less

By E. GORDON DONKIN

protected from the weather. I found that by giving a time exposure, satisfactory results could be obtained. Although I carried flash-light equipment with me, I did not find it necessary to use it.

In many caves, the ledges and ground were strewn with skulls, indicating that such places had, at one time, served as ceremonial burial grounds. Occasionally upright stones placed on top would define an area as a 'sacred place.'

The country was mostly well timbered, with huge paper-bark trees growing alongside the watercourses. There was much grey box, and the flowering gum trees made vivid splashes of orange and white, whilst wild cotton grew in profusion along the route.

Waterholes were plentiful and contained a fair amount of water, though rain had not fallen for four months and the grass everywhere was like tinder.

We saw many tracks of wild cattle, but only occasionally did we catch sight of them. There were quite large numbers of wild turkeys and brolgas. Some of the former had to be shot for the pot; the natives, however, always preferred kangaroo meat as a diet if it was in any way obtainable. Numerous birds came around the camp, some quite tame. We observed butcher birds, black cockatoos, doves, galahs, wagtails, red finches, honey-eaters and, of course, green and red parrots.

Each day the natives tried to shoot a kangaroo for meat. When they were successful, the cooking of the animal was a most interesting process to watch. It was first singed of all hair, then placed in a hole in the ground about ten inches deep in which a fire has been made and burnt down, the hot ashes remaining. The entrails of the animal had been removed previous to this, and a heated stone and a handful of gum leaves placed inside. The carcass rested on stones above the hot ashes and the whole



Tall coarse grass hid the boulders, making travelling difficult down the slopes.

Illustrating
EXPEDITION TO THE KIMBERLEYS

E. GORDON DONKIN

Enlarged 3x from the original 24 x 36mm. Kodachrome transparencies.



Paintings on one cave wall represented an aboriginal snake cult. The deadly taipan is numerous in parts of the Kimberleys.



Scene on the upper waters of the Hann River, which we crossed during the journey.



In unsurveyed country of the Prince Regent River—an attempt to fix our position by means of a sketch map. Features shown on this were often many miles out of place.



An aboriginal cutting out a wild bees' nest—these are to be found almost everywhere in the Kimberleys.

was then covered with layers of bark and earth; and then the hole was sealed. This process actually creates a type of 'pressure cooker,' with the time taken to cook varying with the size of the animal. Usually it is placed in the 'oven' in the evening and left there until the following morning.

We encountered a good deal of trouble with the donkeys at all creek crossings. Donkeys have a peculiar dislike for crossing water—even the smallest trickle—and the greatest effort and urging are required to force them across. On one occasion the donkey carrying our two-way radio and medical supplies slipped and fell into the water, knocking two vials out of their sockets in the process. The radio, incidentally, was a definite necessity, for it enabled us to keep in touch with the Flying Doctor Service in case of sickness or accident. This was the first time the equipment had been carried on a donkey.

Sometimes I would hurry on ahead through the undergrowth in an effort to secure some pictures, but it was always very difficult to get sufficiently ahead of the donkeys, and once they passed you it was as much as you could do to catch them up again. Vines and creepers quickly closed in behind them and it seemed as if they had never passed that way. It was, therefore, a desirable necessity not to get left too far behind.

On reaching the upper valley of the Prince Regent River—an area dominated by tall timber—we climbed three different spurs in an endeavour to identify Mt. Hann, the highest mountain in this area. The adjacent gullies were magnificent and awe-inspiring, but gave us some stiff climbing, while the travelling generally was exceedingly rough. Once down in those deep gorges it was impossible to know exactly where we were; we could but keep travelling in a general southerly direction.

The country here was still in its virgin state and it was obvious that nothing much could be done until the area was rid of the coarse red grass. A good way to achieve this would be by heavily stocking the area to eat it out, and then replanting with some other type of grass.

The period of our expedition coincided with the regular dry season which runs from

May until the end of September. The light was uniformly good and only on one or two occasions was the sky clouded over.

Subjects photographed represented all classes of scenery and wild life. Cameras used were a 24 x 36mm. miniature and a Folding Kodak Special, and for the moving pictures a 16mm. cine camera, the film used being Cine-Kodak Kodachrome. The illustrations accompanying this article have all been reproduced from 24 x 36mm. Kodachrome transparencies.

Under the hot and humid coastal climatic conditions, I was much afraid that any film exposed might deteriorate. Fortunately, I was able to get the exposed reels back to the mission without much delay, using two of the natives for this purpose. From there they were picked up by the fortnightly Flying Doctor Service plane and taken to Derby, then from Derby by air-freight to the processing station. However, once the low country was left behind and we had climbed to a plateau some 2,000 feet or more in height, there was little humidity to disturb the photographer, although the temperature in the daytime was still high.

For a period of six weeks while exploring this area, all exposed film was placed in a tin containing silica gel. The longest period before any of it was processed would be about eight weeks. I am glad to report that none of the film taken was in any way affected by moisture or heat.



The Author in Camp.
(Equipment was reduced to the barest essentials.)

Knox Expedition to Ayers Rock

(PART II)

The Rock was to enjoy our company for seven days, the parting being early on the following Wednesday morning. Those seven days were quite inadequate, for me at any rate—it meant that I had to be in all places at all times, since, amongst other things, I was listed as official photographer. It rapidly became apparent, for instance, that exposure log-books could not be maintained in detail, though it was essential to keep track of the amount of film used daily. Originally, I had set myself an allowance of twenty-five colour shots per day, but so many interesting things had occurred en route that it was now down to fifteen. If you think this was unwise planning, I can only say that it is far better to over-shoot one day's allowance than to count on that subject's appearance again; it usually did *not*.

Mr. Mountford selected a cool cave and all photographic material was stored there, the area being placed out of bounds 'for the mob.' This move was regrettably necessary to prevent budding scientists from opening the back of your camera or pressing the wrong button. (Yes, such things *did* happen!) No films were processed on location (someone forgot to pack the chemicals), but the provision of such facilities on an expedition is probably desirable—if weight and water shortage are not essential factors.

As mentioned earlier, exposures did not vary greatly during respectable working hours, and the 'automatic guessing box' was needed only at dawn and sundown and in the caves. Meter reckonings for the caves gave inconsistent results and the better plan was to use flash wherever possible.

Meanwhile, members of the wireless group had erected the permanent aerals and were endeavouring to contact Alice Springs. Our call sign was 9CE ('Nine Charlie Easy' in radio lingo) and telegrams (by radio-phone) were transmitted and received to a daily schedule. It was imperative that our station always went 'on the air' at the specified times; failure to do so would have caused concern with the authorities and search parties might

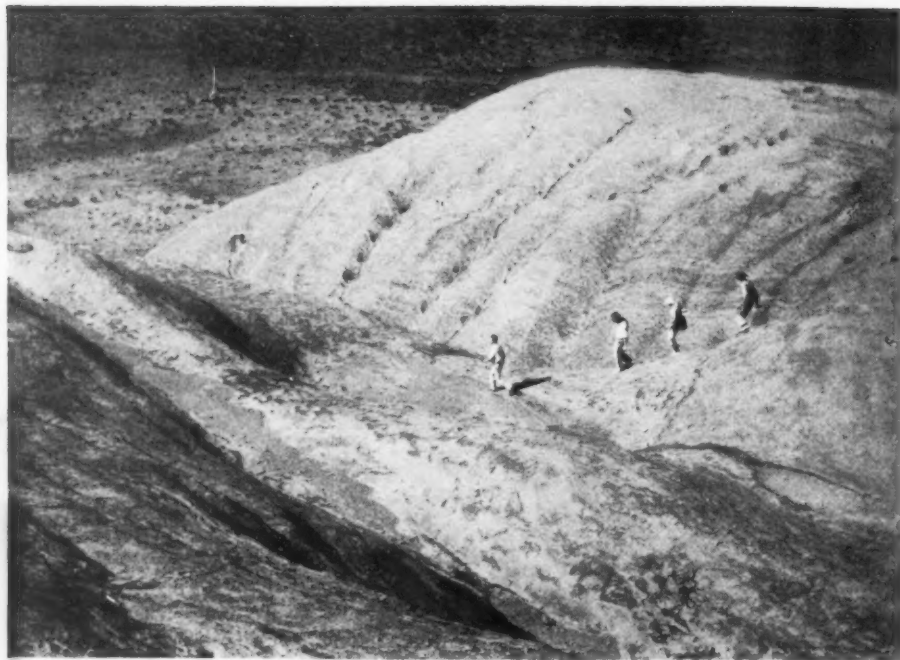
By G. R. W. LATHAM

have been sent out to enquire after our 'health'—which may well have been in danger if the wilder tribes from the Petermann Ranges had been frisky. Incidentally, the radio transceiver was kindly lent by A.W.A. Ltd., but we purchased the prefabricated masts.

During the first afternoon we wandered about the base of the Rock, noting aspects for further examination and climbing over the larger boulders in preparation for Thursday's mass ascent. From a ledge overlooking the camp one could clearly assess the vastness of the Rock towering above. At the apex of 'our' ravine was Maggie's Springs, its waters cool and but faintly salty, apparently preserved from stagnancy by a multitude of tadpoles and frogs. A little water trickled into the pool from higher up the Rock—probably from Uluru itself, claimed by the aboriginals to be a permanent source.

The Great Climb occupied all of Thursday morning. On the western side there is the most gentle slope averaging about 45° but in places it probably exceeds 60° or so. Except for little flakes which may 'give' when trodden upon the rock surface is smooth, offering nothing upon which the hands can grip. Down each side of the climbing ridge the Rock slopes precipitously to the ground. You would only slip once on that climb! This ridge finishes directly above the top of the ravine; away down below we could see the camp, barely visible at the end of the road as it snaked its way in from the sand dunes.

From the base of the Rock, running out to die in the desert, were green tracts of vegetation. These were the ends of small creeks, fed by the huge catchment area of the Rock, but incapable of far penetration into the sandy wastes. The wild grasses growing in these river beds stood fully six feet tall; in the larger water-holes, water still lingered from recent heavy rains.



"A short walk and a final climb completed the ascent . . ."

- 7 2 31 W. McKinnon (who removed the original matchbox placed there by Alan Braden many years earlier).
- 19 2 32 W. McKinnon.
- 21 7 33 H. Fuller, T. I. Walker.
- 28 5 34 The Foy Expedition (which included Bob Buck).
- 4 11 39 Cutlack's Expedition, including:
V. Dumas.
F. Clune.
E. Baila. (N.B.—The initials V.D., E.B. and F.C. are carved on a bloodwood tree on the northern side of the Rock).
- 7 8 40 C. P. Mountford, L. E. Sheard.
- 14 8 40 C. P. Mountford, L. E. Sheard.
- 30 6 46 L. A. Borgelt, Cliff Thompson. (These two scratched their names across aboriginal paintings on the walls of one of the caves!!!)
- Tiger, Metingerie (two aboriginals).
- 21 4 47 Arthur Groom.
- 23 9 48 J. M. Bechervaise.
— DuConnelly.
S. Staines.
— Simpson.
— Parker.
- 49 Kimber.
Ross
Bonnython.
- 6 5 50 Malcolm R. Senior.
- 14 8 50 The Melbourne University Expedition.
- To these we added our own names, those of the first group of schoolboys and masters to climb the Rock:
- | | | |
|------------------|---------------|--------------|
| A. W. Briggs | E. K. Chaffer | J. Bannigan |
| A. C. Brown | I. Brown | J. Neave |
| W. Bryden | B. Piper | J. Williams |
| V. F. O. Francis | D. Grainger | J. Young |
| G. R. W. Latham | B. Reas | J. Stranger |
| R. Miller | W. Graham | J. Graham |
| B. Rhys-Jones | I. Macfarlane | J. Laurie |
| D. Patten | M. Lee | J. A. Walker |
| M. Hughes | I. Quinlan | J. Schroder |

A short walk and a final climb completed the ascent to the cairn at the summit. Here, beneath a heap of stones, was a coffee jar serving to keep safe the names of previous climbers—practical and theoretical; some lists were obviously written by the one hand, and it is therefore open to doubt whether all those so-listed really climbed to the top. The names which we found are given in the accompanying table: some of them were very difficult to read, and I apologise in advance for any errors.

There was a little grass and a few shrubs growing on top, while a group of the boys claimed to have seen a wallaby. In some of the wind holes a little water remained. Three of us went out to the eastern end, but the honour was hardly worth the effort, since the route is crossed by innumerable wind furrows. These measure up to fifteen feet deep, all running N.W.-S.E. They are the result of differential weathering of the Rock's strata which are vertical to the ground. From the eastern end Lake Amedeus could be seen as a thin white line extending along the horizon.

Twenty-three mile away
we could see Mount Olga.



Two of the more energetic boys achieved the 1,100ft. climb in twenty-five minutes; and another climbed twice in the one morning for a wager!

Further activities were much less strenuous.

The first of these was the walk around the base of the Rock, some five miles. Many of the rock galleries were photographed on this occasion, since Mr. Mountford accompanied us and was able to supply the legends associated with them. Of these galleries, the Kulpunya Cave is the most important. In it the ceremonial rites are performed—these are evidenced by the streaks of human blood on the walls. The paintings tell of emu and kangaroo hunts; there is one of a white man shooting a buffalo and another riding a horse; and there are others whose esoteric meanings remain a secret with the

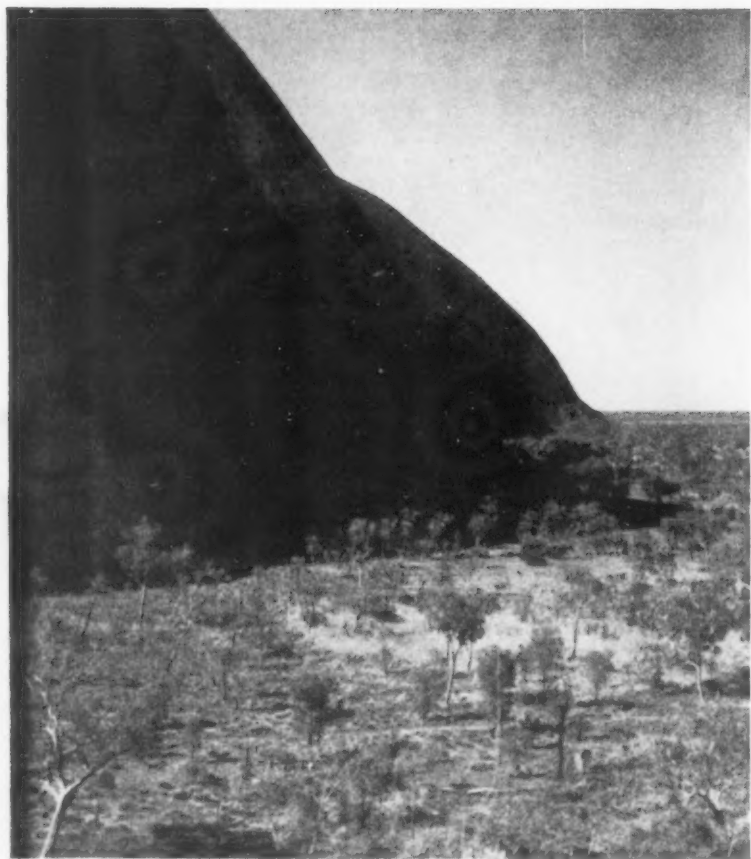
old men, never to be trusted with the youths whose intimacies with the various stations have divorced them from the faiths of their elders.

Our attempt to reach Mount Olga proved abortive 'early in the piece,' since there was no road and the two vehicles remaining at the Rock were by no means suitable for the rough sand-going. If we had the camels, as was originally planned, there would have been even more wonders to unfold. Great disappointment was ours!

The land around Ayers Rock is flat and abounds with trees, grasses and flowers, especially plentiful being the desert daisies—both the white and the mauve. There were very few birds and even less animal life (only emus, kangaroos, etc.), though there were



Mr. C. P. Mountford with
four of the aborigines.



Ayers Rock . . . in solemn state, a huge monolith of red rock contrasting against a cloudless blue sky.

fresh dingo pads always to be seen around the water holes. I forgot to include the rabbit in the above list but he was out there all right, as one would expect. Several types of wild fruit were also seen—wild peaches, plums and figs, but few cared for their flavours.

The grand finale occurred on Sunday afternoon. Most of the campers were out walking, whilst the remainder found quiet camp occupation as befitting the day of rest; three of us were in the photographic cave sorting out stores when, suddenly, two aboriginal youths appeared out of the bushes close by. Their names proved to be Willie and Nine, and that was almost the limit of their English. Our linguist, Mr. Mountford, was around the other side of the Rock and, fearful that our visitors might depart as

quickly as they had come, we had to decide on how to hold their interest.

First came food—a very persuasive agent, especially the barley sugar variety. Next we showed them Mr. Mountford's book "Brown Men and Red Sand," with a view to seeing whether they could recognise any of the pictures. The geographical features presented no trouble but they knew none of the natives depicted. They did know of Mr. Mountford by name, however.

Willie spoke a little more English than Nine and gradually we learned that there were more aboriginals nearby. An anxious point arose: were they all friendly? At that moment two of our party came in along the road, quite unaware that their movements for the last mile had been carefully watched—they had walked right through the

aboriginal party without realising it! Their fright was quite genuine when informed on this point. (How would *you* feel, Mr. Reader?) By now our runners were returning with Mr. Mountford; peace replaced panic, and the remaining aboriginals came in, hastily pulling on trousers and shirts and closely followed by a miscellaneous train of dogs, camels and flies. We were relieved to see them lean their spears against a bush outside the camp—the recognised gesture of peace.

They agreed to work with us for three days, taking payment in tea, sugar and flour; straightaway we witnessed the effectiveness of their damper-making. Firstly the mixer takes a mouthful of water and with it washes his hands. Next the mixing: this is done with a small stick until a little dry flour remains at the edge of the basin and then the dough is kneaded by hand to a stiff consistency. The

fire is next prepared. It is allowed to die down and the ashes are swept aside. A hollow, roughly a half-inch deep, is scraped in the hot sand and in this the damper is placed as a thin disc. A few embers on top of the damper complete the preparation. Undisturbed, it cooks for 20-30 minutes, emerging with a brown crust and cooked right through—so very unlike the white man's attempt which eventuated as a charcoal crust held together by viscid white glug! This damper, plus black tea with copious sugar and occasional canned camp pie, appeared to be the basic diet (as supplied by the white man). Normally, the aboriginals trade dingo skins for these food-stuffs, so it does seem that the white man is trying to kill off the black—if not by frank malnutrition, well then by a most unbalanced diet.

(To be continued)



Station 9CE in the ravine at
Ayers Rock.

Our Macdonnell Ranges Tour

(TECHNICAL APPENDIX)

By L. T. LLOYD—Continued from April Issue

In common with the majority of holiday-bound photographers, I had quite a few headaches over trying to decide on which equipment and materials to take. For reasons mentioned previously, I did not plan to take any processing paraphernalia, much as I would have liked the facilities for developing my films 'on location' at the end of each day's journey. Thus the problem resolved itself into the simple (?) question of what apparatus and how much film. To deal with the 16mm. movies first: I pinned my faith to my Magazine Cine-Kodak, but for this, unfortunately, magazines of film are difficult to obtain these days: I managed to buy, beg, borrow and steal a grand total of three magazines, and not a ha'p'orth more. This obviously being quite inadequate, I also provided myself with a relatively obsolete Cine-Kodak Model B, for which I was able to purchase 100-ft. reels of film to the limit of my requirements. Ultimately, it was found that the shots made with this older and much cheaper camera were in every way comparable with those made with the more refined model; this sounds rather like the old story of the box camera versus the ultra-posh folding model—it is largely a question of whether the assignment is within the combined capabilities of the camera-and-operator partnership.

The Cine-Kodak Model B was equipped with a non-interchangeable, non-focusing 1" $f/3.5$ lens, whereas the Magazine Cine-Kodak possessed a 1" $f/1.9$ and a 3" $f/4.5$ telephoto, these being readily interchangeable; it will be realised that in actual practice I needed both cameras. Incidentally, the Model B twice suffered a fall on this trip; on these sad occasions it was pleasant to reflect on the fact that I still had one movie camera 'up my sleeve.' However, no damage resulted.

No other cine equipment was carried, though one or two of my accessories for still-photography served for movie purposes at times; such were my tripod, pola screen for dramatic skies, and Electro-Bewi exposure meter. Incidentally, I have the Electro-Bewi fitted with a 7mm. x 7mm. mask which reduces the readings to the extent of two divisions on the scale, highlight readings being taken from a sheet of white card instead of directly from the subject. Thus a measurement of the intensity of the illumination is made rather than an assessment of the light reflected by the subject (Smethurst's method). This method leaves the operator with the responsibility of deciding whether dark tones are to be reproduced as dark tones or whether the customary allowance is to be made for light, dark or brindle subjects. My own tendency with Kodachrome is to under-expose—especially when I am in doubt. This may be irrational, but I definitely prefer to have a few impenetrable shadows rather than many completely washed-out colourless highlights. It is a little more difficult to have one's own way in these matters with colour film as compared with black-and-white work in which negative development, paper selection and various methods of printing control can co-operate to rescue a difficult shot from that long-scale ailment which, at times, is so aggravated by the frankness of colour film. Especially is this the case with photography under a cloudless sky. (Refer to my earlier remarks on this subject, p. 575, *A.P.-R.* 1950 vol.). Even more is

this the case—with both colours and monochrome—when a cloudless sky conspires with a clear non-scattering mountain air to produce some of the most startling contrasts to be observed anywhere.

In deciding just what equipment to take for still photography, I was swayed by sundry factors such as: (a) What was available. (b) What was portable. (c) What materials were available for which cameras, and (d) What job each item of equipment would be likely to do on such a trip—in short, which items could come with us confidently expecting that their inclusion in a heavy swag would be justified.

This problem, amid many misgivings, sorted itself out thus: a favourite miniature camera (a Vollenda 48 for 16 exp. on 127) *had to come*, as I usually seem to do my best work with it. As Verichrome appeared to be the only 127 available at the time and as Verichrome with all its desirable qualities still seems to lack some of the features which distinguish other Kodak emulsions, I saw fit to take with me also a Kodak Six-20 with $f/4.5$ lens, which I could load with Super-XX. Thus I had at my disposal a unit in which I could combine the possibility of using various filters with a larger negative size in which the need for a lesser degree of enlargement would make possible both a greater degree of sharpness and a better rendering of textures in my finished prints. It was not anticipated that the extra speed of Super-XX would be of much importance, and in this I proved to be right for the only really 'slick' shot of the entire trip, resulting in quite a decent tree study, was made from a moving vehicle with 1/300 sec. at $f/3.5$ —on Verichrome! This particular negative will stand quite an enormous degree of enlargement.

My filter range included a Wratten A (red), a Pola-Screen, an X2 Optochrom green, and an X2 yellow of unknown breed. (Some of my views on filters, their use and abuse may be read by those interested on p. 402, *A.P.-R.*, 1948 Vol.) I had seen some rather appealing pictures of the snow-white ghost-gums against an over-corrected sky—made presumably with red filter and pan. emulsion, and I had high hopes of producing some similar effects.

With each camera went its cable release; as I have an incorrigible habit of losing these while on tour, each was attached to its respective model by a length of bootlace securely knotted (with a blob of varnish on each knot to prevent accidental loosening). I know that some operators frown upon the use of a cable release but, personally, I manage better with one than without, whether using a tripod or not. A tripod, too, went into the kit, but for a variety of reasons it had very little use, the principal troubles being haste, high winds and unlevel ground, together with the fact that moderately fast lenses, in combination with fairly rapid exposures and a cable release, give me a fair measure of protection against the effects of camera movement.

Dust in the camera proved a great nuisance. Despite careful cleaning of the cameras before the trip and again 'when convenient,' there are quite a few dust marks on the negatives exposed on this trip—far more than I've ever had before—and it is fortunate that most of them are noticeable only in the sky areas from which they are fairly easily removed.

Counting my bag at the end of the trip, I find I have about 550 feet of Cine-Kodak Kodachrome of varying quality, most of the worst shots being due to niggardly exposure on dark subjects. In some cases camera movement—not unforeseen at the time of exposure—has resulted from operating the equipment on a moving train or in a high wind. As they included very little 'action,' most of these 'movies' might well

(Concluded on page 308)

Child Studies

J. Dickson BETTY





D. Hughes SAUCY SUE

A. H. Russell CHEEKY FACE



Kodak Pavilion at Sydney Royal Show, 1951

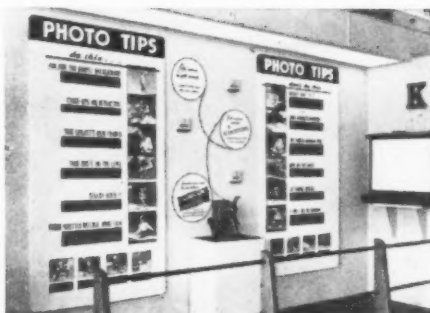
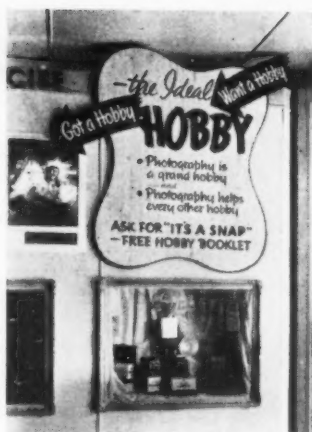
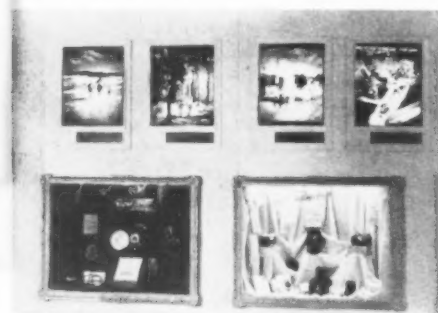
For this important occasion a new theme was devised, and the entire display was planned accordingly. This new theme was "Got a Hobby?—Want a Hobby?" the idea being to drive home the point that, no matter whether the visitor already possessed a hobby or was in need of one, the answer was still "Kodak photography."

The idea of photography's close association with other hobbies was emphasised by a striking series of illuminated transparencies prepared by a new and important Kodak colour process. These transparencies vividly demonstrated the value of combining photography with the pursuits illustrated.

On the practical side there was the novel feature of periodical demonstrations of contact printing on Velox. This was conducted in a well-equipped processing room, protected from the bright daylight by a large transparent screen of colour filter type. An overhead mirror inclined at approximately 45 deg. enabled visitors to view the proceedings quite clearly, even though they might have been some distance away from the demonstrator. The various steps were explained by a loud-speaker system, and free technical literature was offered from time to time.

Other items of an important instructional nature were the two large display boards boldly headed "Photo Tips—Do This . . ." and "Photo Tips—Don't Do This . . ." These boards sought to remedy seven of the most prevalent faults of camera operation, namely, confused background, subject too far from the camera, poor framing of the subject, camera movement, failure to keep camera level, and two subjects on the one film, the last-mentioned trouble being humorously entitled "Two-for-one, but no bargain."

Finally, illuminated niches effectively displayed an attractive selection from the fine range of current Kodak products, with special emphasis on the Kodascope Eight-46 projector.



OUR MACDONNELL RANGES "OUR"—Continued from page 304

have been made as 24 x 36mm. Kodachrome 'stills' with a regular 35mm. camera. I am already so armed for my next trip!

My bag also includes 40 negatives on Super-XX and 80 on Verichrome. All of these are printable and most of them are just as good—or just as bad—as I had anticipated. While most of them try to combine

pictorialism with recordism—and probably achieve only the latter—there are a few which, measured by my humble standards, have good pictorial value. One of the latter, referred to elsewhere, gained acceptance at Canberra last January. Entitled "Sunworship," it was made on $\frac{1}{4}$ VPK on Verichrome, the exposure being, if I recollect rightly, 1/100 sec. at $f/5.6$.

Review of Contest Entries

NUMBER OF ENTRIES	120
(A/S 8, B/S 21, A/O 20, B/O 71)	
NUMBER OF COMPETITORS	55
NUMBER OF NEW COMPETITORS	2
NUMBER OF PRIZE AWARDS	22

J.F.A., South Camberwell.—Delightful tonal range and atmosphere are to be seen in "Pastoral Country"; considered as a composition, we feel the interest to be somewhat scattered, and we suggest that you try trims from either side and foreground with a view to obtaining that square or upright format which we believe would be more suitable for this arrangement.

A.F.A., Randwick.—"Across the Dune" is the better of your two, but in view of the fact that this is a holiday subject there appears to be no good reason for the over-dark tone; for your album make a brighter print and take a trim of an inch or so from the right, while if there is more sky on the negative include that, and take a corresponding trim from the foreground. "Dead Wood" is involved in a substantial degree of camera shake; apart from that, the two elements of fallen timber and massive cumulus clouds seem to be too equal in weight. In pictorial photography it is desirable that we have a single dominating motive.

J.T.A., Fort Augusta.—Prize award for "Drought," which possesses a good tonal range and strikes something of a new note. The weakness appears to be the obvious placing of the bones; had these been placed a little further away and more convincingly arranged, the improvement would have been substantial.

J.F.A., Cremorne.—All entries show attractive print quality supporting a varied outlook. The two prize-winners are the best, representing simple subject matters effectively handled. In "Carefree" the pose is awkward and the child's amusement puzzling. The piece of wet paper in the bottom right corner could well have been removed prior to exposure. "Goodnight Thoughts" hardly suggests nightfall, and, in any case, it is hardly safe to rely on a title to carry through a picture. Lighting is too frontal in the study of the youngster listening to her watch, and the model very camera-conscious—might be tried again with a view to remedying these points. "Morning Moorings" shows scattered interest and a somewhat ordinary viewpoint; the left-hand half is the better, and we suggest that only the portion showing the five mooring poles find a place in your album, taking a slight trim from the top at the same time. "Whale Beach" is nicely recorded but of souvenir interest only.

R.B., Mittagong.—Congratulations on "Back to Pasture," which looks like a really good one—we would suggest that you let us have the negative for enlargement purposes. Next we would place "Lerrima Scene," which appears to possess a nice atmosphere and is well above the average for lagoon scenes. "In Forest Land" has some possibilities, particularly in the direction of confining the interest to the centre section. "Flooded Crossing" would also made a good enlargement, thanks to the excellent tonal rendering of the water. The other three are of personal souvenir interest only, the best being "Sunday Afternoon."

F.E.B., Sydney.—"New Doll" is the better of your two, but the print is considerably diffused and the child, while pleasingly animated, appears to be interested in something quite apart from her new possession. For your album we recommend substantial trims from foot and right. "Lake Medlow" was more of a subject for the colour photographer, the interest being much too scattered in the black-and-white version.

T.B., Randwick.—"Night Work" had the greatest possibilities of your three, but much more could have been made of the subject—sharper image was desirable and we feel sure the left-hand workman would not have objected to a slight change of position, one in which his head was not obscured. The other two are mainly of souvenir interest. The better is "At the Art Gallery," but here we suggest trimming away the figure (with sincere apologies!) and bringing up interest in the statue. Interest in "Harbour View" is all in the centre of the print; a viewpoint a yard to the right would have produced better balance. "Pals" has good action, but of family interest only.

R.H.B., Edwardstown.—Fair technique (with a tendency towards the hard side) is shown in the majority of your entries. Apart from that, the pictorial possibilities in the subject matters selected were very small indeed. "Edge of the Forest" is the best, but an effort should be made to obtain more detail in the strongly-lit tree to the right. "Glass House" is excellently recorded, but as a subject must be considered in the nature of a commercial record only. "Evening" is one of those subjects that possess good atmosphere, but nothing else, the compositional elements being so very severe and formal; for your album take a trim of a couple of inches from the right. The close-up of the lad reading is much too contrasty, and certainly it would have been better to select a patternless grey army blanket! If you are trying this again, plan to have the figure occupying more of the frame.

J.B., Waverley.—Fishing subject possesses a very fair tonal range, but is hardly very exciting as subject matter. For your album take a half-inch trim from the foot and about an inch and a quarter from the right—this should have the effect of giving greater importance to the figure.

L.G.C., Red Cliffs.—Typical back-view fishing subject surely offered you very little either as regards general subject interest or individual appeal as a character study. Once again it is our firm belief that (a) only in the most exceptional cases are back views of any appeal and (b) that fishing can only be made an interesting subject in the presence of some other conditions such as unusual atmosphere or lighting.

F.J.C., Auchenflower.—Rather a mixed presentation, showing considerably unevenness in technique. The best is "Anti-Climax," because of its satisfactory tonal range, the majority of the others being weak in this respect. Actually, "Wave Pattern" is the more novel wave study, but the print is weak and flat. Next we would place "Untamed Nature," but here again it should be possible to obtain a better print, as we have some flatness and diffusion. A slight trim from the top should be considered with a view to reducing the very central position of the horizon line. "Sunshine Falls" is a fair result for a glade scene, but we are still not convinced that small waterfalls possess any pictorial appeal. The other two are of family interest only, but both are weakened by camera-conscious models. "In Holiday Mood" is the better, but again diffusion is in evidence. We strongly recommend you to submit your camera, negatives and prints to Kodak technicians at the Brisbane branch, as we feel sure that you should be getting very much better technical results with your i lexaret.



"THE CORNFIELD"

John Constable
(1776-1837)
British School

Illustrating Article

COUNSELS OF PERFECTION

(See Page 292)

I.H.C., Hamilton.—Prize award for "Decoration" mainly on the grounds of most attractive print quality; considered as an arrangement it is very formal. The daffodils seem to us to be a far from suitable choice of bloom for so strange and rugged a container; surely this called for something weird, e.g., cactus or succulents. Very attractive technique is also shown in the other daffodil subject, but here the venetian blind is so strongly lit and so sharp as to dominate the situation. "Great Expectations" is weak on the technical side; for your album include only the top left quarter.

F.T.C., Lane Cove.—An interesting variety of work, well presented. The best is "The Bent Tree," though this shows distinct signs of camera shake. Next we would place "Church Corner," though here *f/11* was insufficient to provide the depth of focus required. For your album include only the upper portion, taking a trim of an inch and a quarter or so from the foot. "Upward" is rather on the flat side, but apart from that appears to possess a definite radial pattern that is seldom to be found in looking-up tree subjects. For your album take a substantial trim from the foot, as once again, in our opinion, the nearly square format is essential for pattern-and-texture subjects. The close-up of the water tank and roller had possibilities, but your approach was too general; always remember that "the part is greater than the whole."

L.J.C., Bogong.—"Schuss!" attracted our attention through its fine impression of action and simple tonal scheme, but we feel it is weak as a composition owing to the very central nature of the diagonal. As to the portrait, this is very much in studio approach, but quite lacking in modelling, while vignetting is out of favour to-day except perhaps in subjects against a light background.

D.B.D., Edgecliff.—H.C. for your flooded camp subject, which appears to have been excellently recorded under the conditions. Considered as a subject it is mainly of news interest and of topical appeal.

L.J.D., Mt. Gambier.—Of your quartette we prefer the landscape "Weather Brewing," which gained H.C. on general atmospheric grounds; weaknesses are the heaviness of the landscape area and the lack of character in the cloud formations. The other landscape is better technically, but to our way of thinking this is the type of subject (weather-beaten tree) that calls for dramatisation by some special effect of light and cloud formation. The speed-boat subject is well handled from a news point of view. Interest is divided in "Sand Castles"; if you have two models it is better to have them arranged as a group with some degree of unity.

F.L.E., Narramine.—HC for "At Close of Day," but it recalls L.A.L.'s dictum "No sun, no picture!" The tonal range is good but there is little of sustained interest in scattered fishing boats. "For Hire" is more to the point—this is generally well handled, but again not very strong in general appeal.

B.P.G., Carnegie.—Very fair result for a difficult type of subject matter. The problem, as it seems to us, is that the boxes of fish possess so much interest (fish shapes are always appealing) that they draw our attention away from the fisherman himself. You might like to include in your album two different trims, one concentrating mainly on the stacked fish and the other more on the fisherman.

A.L.G., Geelong.—Prize award for "Squall Clearing" which is far above the average for this type of subject thanks to the simple tonal range and definite contrast in the lower quarter. The baby study is characteristic, though technically it appears to be over-enlarged.

G.W.G., Northbridge.—Third (Equal) for "Log Yard" on general grounds of subject interest and handling of lighting. There is something of a division of interest in the upper and lower sections, and consideration might be given to improving unity by drastic trims from left and foot.

H.G., Five Dock.—Lighting conditions were hardly suitable for "Pipes for Warragamba," which is rather on the flat side. Considered as a composition we imagine it would be better with the distant workman only.

R.A.H., Charters Towers.—Very fair technical quality is shown in your Brisbane river-front scene and the subject has been interestingly handled. The print appears to be mounted incorrectly, as the bridge piers show a distinct tilt.

H.L.H., Ulong.—Glad to hear from you again. Architectural subject is nicely recorded, but did not offer you very much as a composition—would probably be better in this respect with less sky and a little more foreground.

H.S.J., Turramurra North.—In our experience the construction and alignment of enlargers are more likely to be at fault than their lenses.

L.W.J., Cloncurry.—Very fair technical results are shown in your Retina II entries. "The Wool Shed" is perhaps the best, though as an arrangement this is very general; in pictorial photography it is desirable to concentrate on some small section possessing possibilities in the way of composition or decorative theme. Lighting conditions were hardly favourable for "The Lighthouse," but all the same we believe it would be possible to obtain a stronger print. "Coleus" is more of a colour subject, but we imagine that it would have been possible to photograph this at closer quarters with a view to giving a greater degree of appeal to pattern and texture elements. In the absence of an attractive cloud formation, special effect of light and shade or interesting foreground, "Dickey beach" offered you very little.

B.J., Wollongong.—Very pleasing technique is shown in the two beach study subjects, but these are mainly of personal and family interest.

R.M.K., Punchbowl.—Congratulations on the two listings—we like your good rich image tone and general approach to subject matter. The prizewinner is good, but we believe that it would have been a good deal better under slightly earlier lighting conditions; as it is, there is too much light on the woodwork in the bottom right quarter and not enough on the ferns, which are really the principal subject matter. It might be possible to do something by local control processes. "Dawn" is on the heavy side with so many solid black shadows. Trims from top, right and left might be tried with a view to bringing the spray of vegetation into greater compositional value.

L.B.K., Albury.—Congratulations on the prize-winner, thanks to pleasant atmospheric feeling and side lighting. On this print we suggest a 2" trim from the right to concentrate interest on the belching smoke. Your zoo entry could have been improved had the children shown some interest in the camel. Afraid your other entry was one for the colour enthusiast.

E.C.L., Hightt.—Thanks for friendly letter. Pleasing quality is shown in your three entries. Perhaps the best is your child study, which could be improved by showing the child as more actively interested in sand-digging. Your river scene is rather complicated, and would be improved by drastic trims from top and right, thus centring interest on the boat and reflections. Looking-up tree studies are usually better if pictured under atmospheric or dramatic lighting conditions, or if some definite composition can be obtained.

E.E.L., Oatley.—Welcome to the contest. The better of your entries is the departing ship picture, but lighting conditions seem to have been unfavourable for a box camera. Your other entry shows pleasing quality, but is rather general as a pictorial impression. Study the monthly portfolios.

F.L., Toorak.—We rather like your men-at-work entry, but consider that a close-up version would have had far greater possibilities as an interpretation. The waterfront picture is rather top-heavy and requires some foreground interest; the reflections are not sufficient to carry the print through. The landscape entry is quite pleasing but suffers from many surface defects.

M.L., Port Kembla.—Glad to note a print from you again. Congratulations on this prizewinning entry—we could not resist the 'super' technique and dramatic presentation.

D.M., Lakemba.—Both your entries were awarded HC, neither being quite up to the award standard. We prefer your fishing entry, but consider it is all too central. Now, had the rod been at an angle of about fifty degrees, a drastic trim could have been made from the top, thus taking the figure away from its present central position. Also, a slight trim from the left would improve the composition. You did well with your river scene but the range of contrasts was rather excessive.

K.M., Haberfeld.—Congratulations on your flag subject, which shows delightful feeling of movement in both flag and smoke. The frangipanni picture had possibilities; pity it is so late in the season—it might be worth trying again, utilising only the top right corner and making your left side as the new top. Sharper focus would also be necessary.

SPECIAL GADGET ISSUE

We are planning to make the November issue of the "A.P.-R." a special gadget issue, following on the lines of our previous gadget issues (Dec., 1944 and April, 1948).

This is not a competition, but a general invitation to readers to forward contributions answering this general description. All material published will be paid for on the usual scale.

Closing Date: August 31st, 1951

W.M.M., Haberfield.—We think that much more could have been made of your shipping subject, as that entry straight through the centre is a definite weakness by tending to divide the picture into two halves. Of the two Harbour bridge vistas we prefer the atmospheric version, though the other one might be better with the addition of some sky tone. Considered generally, we do not think that the scene offered you a great deal other than perhaps experimentally.

K.J.M., Kirraeue.—Once again we could not resist your superlative print quality as shown in the old cottage picture. We wish that we could say the same of the fishing subject—this is very contrasty and the grouping rather ordinary.

T.M., Edmonton.—Congratulations on an award and an HC—both prints show developing print quality and pictorial outlook. The prizewinner was certainly 'something different' as a holiday souvenir. An improvement in your trochus shell subject would have been to show the native more actively engaged in his work.

R.L.N., Mt. Isa.—Congratulations on your prize-winning entry, which embodies good tonal quality and a pleasing movement. A slight darkening of the scattered highlights in the foreground and on the right would help to concentrate interest.

K.T.N., Waterley.—HC awarded to your child study for pleasing animation and print quality. However, with such subjects it is better to have the child 'doing something' rather than just smiling in 'studio' style.

J.J.N., Warramboo.—Congratulations on your group of one award winner and three HC's; the former was gained on novelty grounds, and the latter on pleasing print quality. The sheep subject had good possibilities, particularly as to the bottom left quarter—this area might be worth experimenting with from a slightly closer viewpoint.

C.F.P., East St. Kilda.—Of your two we prefer the weir subject, which shows attractive print quality; chief weakness is the rather 'commercial' style of presentation. "Twelve O'Clock Whistle" had possibilities, which we imagine would be far better either under early morning or late afternoon rather than midday conditions. For your album trims from top and left would help to concentrate interest.

S.C.P., Abbotsford.—Your Set Subject entry shows signs of diffusion—possibly camera shake. Other than that, the subject had possibilities if treated at closer quarters. The landscape is pleasing, but seems to require some human element to provide an accent.

A.C.R., Canberra.—HC awarded to your portrait mainly on bold approach and pleasing tonal quality—the weakness, from a pictorial point of view, is the 'studio' style of treatment.

R.R., Moonie Ponds.—Prize awarded to "Stacking Hay" for its pleasing action and good tonal quality. A trim from the left would eliminate the fourth figure and thereby help to concentrate interest. The cloud study shows good dramatic effect but, as usual with this type of subject, some foreground interest is desirable. As to the yachting pictures, we imagine it was rather late in the day for successful action photography.

WELCOME TO NEW COMPETITORS

A hearty welcome is extended to two new competitors for May. These are: E.L. (Oatley) and J.W.S. (Fivedock). The latter was awarded a Third (Equal) in the Class B Open.

TOWNSVILLE CAMERA CLUB JUBILEE PHOTOGRAPHIC EXHIBITION JULY 20th, 1951

Townsville Camera Club is planning to make this exhibition the most important it has ever undertaken. There are three sections: Class A: Enlargements (Landscape, Seascape, Street Scene, Still Life, Child Study, Portrait, River View).

Class B: Contacts up to postcard size (Most Humorous, Trick Photograph, Flower Study, Night Photograph, Street Scene, Animal Study, Holiday Happiness).

Class C: Amateur Motion Picture Film. Length 100 feet.

The closing date for all entries is July 13th, 1951. Full details are obtainable from: Hon. Secretary, Jubilee Photographic Competition C/- P.O. Box 461 Townsville, N.Q.

J.R., Hazelwood Park.—HC awarded to your mountain subject, mainly for good print quality and unusual viewpoint. This negative would be worth keeping in mind for subsequent enlarging. We cannot quite see the reason for your other entry.

A.H.R., Bondi.—Pleasing print quality is shown in the lake scene, but from a pictorial point of view the subject matter hardly seems worthwhile, as the scene is far too empty and the boat is moving out of the picture.

G.S., North Sydney.—Your HC waterfront scene is very pleasing, but not quite convincing; perhaps a trim from the foreground and a reduction in tone of the dark mass in the centre would improve matters. HC also awarded to your child study for something different—but unfortunately the small dog is almost unrecognisable. "Evening at the Fair" is suggestive of over-exposure and under-development.

J.W.S., Five Dock.—Welcome to the contest and congratulations on award at first appearance—this mainly in recognition of good tonal quality and pleasing freshness in approach. The animal study is lively and quite humorous but is spoilt by the unattractive background; the addition of a piece of meat or bone on the plate would help to make the story more convincing. The landscape entry is rather a jumble (camera shake?) and appears to lack a motive or centre of interest, though the area depicted appears to have some possibilities for future work. We are looking forward to your progress.

G.T., Mt. Isa.—The material for your entry was rather slight, but you appear to have made the most of it; darkening of (or a $2\frac{1}{2}$ " trim from) the foreground would help to concentrate the interest on the trees.

R.L.W., St. Kilda.—Your entry is hardly suggestive of a holiday happening. For your album take a 2" trim from the left and straighten the sloping trim of the print.

A.R.W., Wynnum.—Of the two we prefer the beach scene, but the motive of "boats at rest" is rather slight; perhaps a closer and more personal interpretation would be more convincing. The landscape is quite attractive, but rather general in approach. We suggest you study the portfolios with the idea of improving your subject selection.

D.W., Glenside.—Happy to hear from you again. Of your entries we prefer the prizewinner "Farmer's Daughter"—this shows pleasing animation and print quality, though in 'studio' style. Of the three landscape-with-figure subjects we prefer the vertical scene, but in two instances the human element as an accent seems too small, being dominated by the eye-catching areas of trees and sun spots. There may be scope there for improvement by control methods. The interest in print showing the cows is too scattered as a composition. We think that all three would be ideal subjects for the colour photographer.

Editorial Notes

PRIZE LIST FOR MAY, 1951

CLASS A—SET SUBJECT

Highly Commended: L. J. Dundon (2), K. J. Mierendorff, S. C. Piper.

CLASS B—SET SUBJECT

- Second "Schuss!", L. J. Clarke.
Third "Holiday Idyll," T. Murray.
(Equal) "Three of Hearts," J. J. Noyce.
"Holiday Lagoon," J. F. Audsley.

Highly Commended: J. F. Audsley, J. F. Cairns, F. J. Cooney (2), D. B. Dickson, E. C. Leigh, D. Mainwaring, J. J. Noyce.

CLASS A—OPEN

- Second "Deserted," K. J. Mierendorff.
(Equal) "Rising Storm," Molly Lyons.
Third "The Fent Tree," F. T. Charles.
(Equal) "Squall Clearing," A. L. Gooch.
"Decoration," I. H. Caldwell.

Highly Commended: I. H. Caldwell, L. J. Dundon, H. Grenenger.

CLASS B—OPEN

- First "Symbol of Empire," Kiki Mathews.
(Equal) "Growth and Decay," R. M. Kefford.
Second "Drought," J. T. Arthursen.
(Equal) "Shadows," R. L. Nankervis.
"back to Pasture," Rosalind Badgery.
Third "The Farmer's Daughter," D. Wolff.
(Equal) "Log Yard," G. W. Gardner.
"Sun-Girl," J. W. Snaith.*
"Stacking Hay," R. Ritter.
"Industry," L. B. Kelly.
"Fisherman, Queenscliff," B. P. Gibney.
"Dawn," J. F. Audsley.
"Eildon Weir," C. F. Penzig.

Highly Commended: R. H. Burge, F. L. Elrington, R. M. Kefford, D. Mainwaring, W. M. Mathews (2), T. Murray, K. T. Nelson, J. J. Noyce (2), J. Rogers, A. C. Redpath, G. Scheding (2), G. Tomkins.

*Indicates new competitor.

IMPORTANT NOTICE!

RETURN OF USED

KODAK FILM REELS

An announcement in the local press indicates that a 35% reduction in the supply of sheet steel to all consumers is likely to be effective immediately. This reduction will, of course, apply to the material used in the local production of Kodak Film reels, and this is a serious matter, as steel for this purpose has always been in short supply.

It is therefore essential for all concerned to save every available reel—first of all, by efficient collection and secondly, by careful storage. With regard to the latter point, the reels should be kept free from chemical contamination, and should be stored under good conditions while awaiting shipment. Effective packing for return is a final essential.

A slip containing the name and address of the consignee should be enclosed and postage will be refunded.

Cover Illustration:

Day's Work is Done, R. Ritter.—First (Equal), Class B, Open for April, 1951. Exp. 1/100 sec., f/7, Super-XX, Reflex, Orange Filter.

Title Page:

Whoosh!, L. J. Dundon.—Third (Equal), Class B, Set Subject for July, 1950. Exp. 1/500 sec., f/5.6, Super-XX, Retina II.

A Picture Not Requiring a Title—Pages 277-290:

The Old Well, S. C. Piper.—Third (Equal), Class A, Open for April. Exp. 1/50 sec., f/16, Super-XX, Reflex.

Sunshine and Fog, A. G. Gray.—Third (Equal), Class A, Open for September, 1950. Exp. 1/50 sec., f/5.6, Verichrome, Reflex.

Eventide, R. F. Manuel.—First (Equal), Class A, Open for November, 1950. Exp. 1/200 sec., f/22, Super-XX, Reflex, early morning.

Idle Craft, D. M. Saunders.—Third (Equal), Class B, Set Subject for April, 1950. Exp. 1/25 sec., f/11, Super-XX, Folding Brownie.

Wharf Entrance, A. H. Russell.—First (Equal), Class A, Open for December, 1950. Exp. 1/25 sec., Plus X, Kodak Retina I.

The Scarf, C. Jackson.—Second (Equal), Class A, Open for August, 1949. 24 x 36mm.

CORRECTION

Correction is necessary with regard to page 224 of the portfolio for April. This photograph should carry the title "Betty," while the photographer's name is J. Dickson. J.D. is a new contestant from Mildura. The error arose through the necessity to hold over two pages of child portfolio photographs—these, together with a reprint of J.D.'s picture, are reproduced elsewhere in this issue.

Dreamer, R. J. Parsons.—Third (Equal), Class A, Open for August, 1950. Synchroflash exp., f/11, Super-XX, Reflex.

Hand Study, F. E. Bennett.—Third (Equal), Class A, Set Subject for October, 1950. Exp. 1/50 sec., f/4, Super-XX, Reflex.

The Novitiate, J. F. Drew.—First (Equal), Class B, Open for June, 1947. Exp. 1/30 sec., f/4.5, Super-XX, Reflex, three Photofloods.

Hawk-Eye, E. Rotherham.—Third (Equal), Class B, Open for December, 1950. Exp. 1/100 sec., f/11, Super-XX, Reflex, K2 Filter.

Wool-Pool, A. J. Anderson.—Third (Equal), Class A, Open for August, 1950. Exp. 1/200 sec., f/8, Super-XX, Reflex.

The Pinnacle, B. Britt.—Third (Equal), Class A, Open for March, 1951. Exp. 1/100 sec., f/18, Super-XX, Ensign Commando.

To Regions Unknown, Mavis Wheatstone.—Third (Equal), Class A, Open for April, 1951. Exp. 1/100 sec., f/16, Super-XX, Reflex, Green Filter.

No Title Required, C. S. Christian.—First, Class A, Set Subject for April. Exp. 1/50 sec., f/5.6, Super-XX, Reflex.

Child Studies—Pages 305-307:

Betty, J. Dickson.—Third (Equal), Class B, Set Subject for March, 1951. Exp. 1/25 sec., f/5.6, Plus-X, Kodak 35.

Saucy Sue, D. Hughes.—Third (Equal), Class B, Set Subject for March, 1951. Exp. 1/50 sec., f/8, Super-XX, Folding Camera.

Cheeky Face, A. H. Russell.—Third (Equal), Class A, Open for October, 1950. Exp. 1/25 sec., f/5.6, Plus-X, Retina I.

The Photographic Societies

ADELAIDE CAMERA CLUB

At the monthly outing on Sunday, 11th March, forty members, *en masse*, invaded the Koala Bear Farm, where Miss Bernice Kopple, of the farm staff, modelled for enthusiasts in a sarong and with an armful



Jack Tomlinson, President of the Adelaide Camera Club, gets a close-up shot of model Bernice Kopple with an obliging python during a club visit to the S.A. Koala Bear Farm.

(Photograph by Keith T. Cook)

of pythons. President Jack Tomlinson built a background set of grass mats and palm leaves; altogether the novel experiment was a huge success.

Members then had a picnic lunch on the banks of Torrens Lake before moving down to the speed-boat racing at Snowden's Beach, on the Port River. They were able to go out in speed-boats for action shots of the racing.

A "technical meeting" was held on Monday, 19th March, with the subject "Print Quality and How to Obtain It," in the capable hands of Mr. John Bennett, who described in detail his methods of producing exhibition prints. General discussion followed, and several members described their favourite processes.

A special beginners' competition was judged at the general meeting, held on Monday, 2nd April. Print sizes were limited to 8 x 10, and an excellent showing resulted. Mr. D. Giles was declared the winner.

The monthly competitions for "A" and "B" Grades were also conducted, with Messrs. D. Wolff, G. Zeising and E. Robertson taking merit awards in the "A" and Miss Rhonda Buckley and Messrs. Robert G. Brougham and J. Henderson winning awards in "B" Grade.

An additional feature, introduced by Mr. Arthur Vercoe, was the screening of a 16mm. French sound movie film showing the construction and manufacture of the Foca camera.

Seventy-five members and friends were present.

K.T.C.

BRISBANE CAMERA GROUP

On the 2nd of April a meeting was held at the Club Room in Roma Street, and was attended by more than 50 members and visitors. The chair was occupied by Mr. F. Masters.

An excellent demonstration on enlarging principles and practices was given by Mr. Garth Grant-Thompson. Finally, he explained the basic steps in printing for salon work and went to no end of trouble to give the members the full benefit of his experience. All equipment, chemicals and sensitive material used was supplied by the lecturer.

The meeting closed with the judging of the monthly competition ("Table Top"). The prints were given an expert and comprehensive criticism by the panel of judges. Results were—A: 1, T. Scruce; 2, H. Clements; 3, R. Barber. B: No. entries. C: 1, C. Allison, 2, J. Gettons; 3, G. Searle. M.R.B.

AUSTRALIAN PORTFOLIO PHOTOGRAPHIC SOCIETY

As we approach the end of our fourth year we can swell our chests with pride at the results achieved. Three circles with 12 members in each are circulating boxes of prints regularly at the rate of one per member per month. This is no small achievement when it is considered that our members range from Majimup and Moora, in Western Australia, to Thursday Island, in Queensland, and cover the five States of the mainland. Two of our active members (Miss Marcia Clark and Ken Paynter) are absent overseas, but are retaining their membership, and thus their interest.

Our bi-monthly publication, *The Lens*, edited and produced by "The Shutter" (Doug. Featherston), keeps all members of the individual circles in touch with club activities.

The Anglo-Australian Circle is under way again after a slight breakdown on the Anglo side. H. G. Keable, better known as "Pilot," is going to pilot the circle out of the troubled waters and make it 'go places.'

A truly "International" Circle has been arranged, with members in eight countries, and this has been received with much enthusiasm. The first box is halfway around the world now, and when it returns it will have made real photographic history. M.R.P.

BALLARAT CAMERA CLUB

The President (Mr. L. Williams) presided at a well-attended meeting, when the subject discussed was "Enlarging."

Mr. E. Jermyn commenced with an interesting, informative talk and practical demonstration. He carried the process further by producing a sepia-toned print from the black-and-white print.

In the open competition, Mr. J. Malone's print of a dog's head won the judge's vote and also the popular vote.

Hand-coloured photographs were shown for criticism, and Mrs. W. A. Strange's landscape, "Farmland Pastures," drew favourable comment and was judged the best. I.M.R.

17th KODAK INTERNATIONAL SALON OF PHOTOGRAPHY ADVANCE NOTICE

The Kodak International Salon of Photography will again be held this year. On this occasion it is being organised by a general committee at Kodak Park, Rochester, U.S.A. Conditions are the same as for last year, though it appears that there is a new class for "Commercial or Advertising, Monochrome or Colour Prints."

Entries close with the Company's Advertising Department in Sydney on September 21st, 1951.

THE CAMERA CLUB OF SYDNEY

(Incorporating the Miniature Camera Group)

On the night of March 21st, a competition was held for the J. H. Couch Trophy, the title being "Sailing Boats on Sydney Harbour." The subject itself was a difficult one, but the response, particularly in B Grade, was good. Unfortunately, Mr. Couch was unable to attend; in his absence, three members were chosen from the committee to carry out the judging.

The prizes awarded were as follows:

"A" Grade—1, S. H. Lofts; 2, W. Cliff Noble; 3, J. Hoey.

"B" Grade—1, G. Scheding; 2, M. Wilson; 3, A. Ardito; HC, A. Ardito.

A review of the prints submitted for the competition was carried out, with comments by the judges.

On April 4th the item set down on the syllabus was "An Artist's Impression of Members' Prints." To our regret, the artist was unable to attend, but Mr. K. D. Hastings managed to obtain, at short notice, a selection of twenty-eight pictures from the 16th Kodak International Salon of Photography. These pictures, loaned by Kodak (A'sia) Pty. Ltd., were viewed separately in the box, several committee members being detailed to analyse four prints each for the benefit of newer members.

All present were pleased to be able to examine such a fine collection of pictures from overseas workers.

P.J.P.

PRESTON PICTORIAL PHOTOGRAPHIC CLUB

Mr. John Bilney, judge of the open competition on March 13th, in giving a review of the prints entered, stressed the importance of two apparently opposing principles—simplicity and attention to detail.

He then pointed out that they were not actually opposing as it would first appear, but that the photographer must first achieve his simple arrangement, excluding extraneous detail; every detail of the picture must then be in accord with and help that arrangement. The photographer must be prepared to wait for every detail of action and lighting to be exactly right so as to achieve the results for which he aims.

The competition resulted—A Grade: F. Hion ("Maestro"), 1; F. Hion ("Lonely Homestead") and R. Gray ("Team Spirit"), 2 (equal); R. Winther ("The Wall Lamp"), 3. B Grade: G. Earl ("Rex"), 1; J. N. Lee ("Wharf Work"), 2; D. Eccles ("Young Mother"), 3.

At the second March meeting, unfortunately poorly attended, due to the Easter holidays, Mr. Bruce Connan screened his collection of Kodachrome slides made on a recent business trip overseas. The places depicted were Colombo, Suez Canal, England, France, and the United States. Mr. Connan's breezy commentary was a most pleasing accompaniment.

Visitors are always welcome at our meetings, held in the Scout Hall, Town Hall Avenue, Preston. Beginners are being particularly well catered for at present with a class of instruction. Secretary Mr. R. S. Gray, 18 York Street, West Preston, welcomes inquiries. E.H.B.

SYDNEY Y.M.C.A. CAMERA CIRCLE

The Y.M.C.A. Camera Circle commenced its eighth year as a photographic club on the 29th March.

The President for 1951-52 is Mr. G. S. Gow, who has given sterling service to the club in numerous official capacities during the past seven years. Mr. Gow introduced the following management committee to the club members:

Vice-Presidents, V. L. Springett, W. J. Mayson, H. S. Grenenger; *Hon. Secretary*, E. J. Graham; *Hon. Treasurer*, A. J. Kemp; *Publicity*, V. L. Springett; *Prints*, E. Slater; *Darkroom*, E. Holden; *Equipment*, H. S. Grenenger; *Social*, W. J. Ronalal, E. Hart; *Outings*, L. Friend, W. Mayson; *Auditor*, E. Atkinson.

The competition for the evening was "Industrial," with well-known photographer, Mr. Robert Johnstone, as the judge. He also gave an informal and interesting talk on commercial photography. Mr. Johnstone said that commercial photography is far from easy, having many traps for the unwary. To those members interested in capitalising on some of their photographic work, he gave sound advice on the type of work required by most purchasers and that required for good reproduction.

He made the following awards:

"A" Grade—1, L. Friend; 2, H. Grenenger; 3, V. Springett.

"B" Grade—1, R. Kelly; 2, R. Webb; 3, R. Kelly.

On April 12th the club was fortunate to have available a selection of fifty prints from the Royal Photographic Society, England. The amazing quality of the work shown to the members gave them something to strive for in their own work, and aroused considerable interest and discussion from which a great deal was learnt by all present.

The Y.M.C.A. Camera Circle will be glad to give a hearty welcome to any visitor to its meetings, which take place each alternate Thursday at 8 p.m., Room K, Y.M.C.A., Pitt Street, Sydney. V.L.S.

HEALESVILLE CAMERA CLUB (VIC.)

At the March meeting the final draft of the constitution and competition rules was adopted and several new members enrolled.

The feature of the evening was a most enlightening talk by President Elton Fox on the history, fundamentals and principles of photography. Mr. Fox (who has had considerable experience in commercial art) used his talents to great advantage by presenting a number of sketches illustrating various phases of his address. Thus he graphically conveyed to the younger and the lesser experienced members just how photographs are made and by what means, from the earliest types of box cameras to the present-day models.

The first club outing took place also in March and proved very successful, and it is expected that a large number of entries will be lodged for the first competition at the April meeting.

F.J.R.



First Outing of
Healesville Camera Club,
March 17th, 1951.

The 'Last Page'

From L. A. Lyons comes a "release" concerning the African trip. It reads as follows:

"We expect to drive to Adelaide, ship car there, sail to Mombasa calling at Mauritius en route. From Mombasa, a few days at Zanzibar, then a modicum of time in Tanganyika, Kenya, Uganda (hope to see Mount Kilima-Njaro and source of Nile), through to Congo, north and south Rhodesia, Union, leave from Portuguese East Africa. Quick trip, wasn't it?"

The English tour of the Kodak (*Australasia*)/Department of the Interior exhibition "Meet the Australians" has commenced. The show has been put on display in Belfast, Cardiff and Swansea, and the local Photographic Societies have been informed in each case.

Photography from High-speed Aircraft: Those interested in the general subject of photographing one aircraft from another will no doubt find much of practical value in two articles by Russell Adams, which appeared in the *Amateur Photography* issues of December 27th and February 21st, Russell Adams being the chief photographer for the Gloster Aircraft Company.

Two articles were considered of special interest in the R.P.S. *Photographic Journal* for January, 1951. These were "Niepe's Supposed Kew Photograph, etc." (Helmut Gernsheim) and "Obituary on George Bernard Shaw" (A. L. Coburn). In the former, the pioneering work of Niepe is stressed.

J. Fitzpatrick's fine print, "The Man from Snowy River," which was featured in the Kodak (*Australasia*)/Department of the Interior Exhibition, "Meet the Australians," was reproduced as a full page plate in *Photography* for March, 1951.

London, April 7.—A British invention exhibited in London yesterday is a camera designed to record what happens in an explosion.

It is claimed to be the fastest high-definition camera in the world. It can take 24 million photographs a minute, and has such high definition that a house-fly 100 yards away would show in its photographs.

(*Sydney Morning Herald*.)

It is rumoured around town that a well-known *News and Information Bureau* photographer may shortly be receiving an assignment involving a six weeks' journey on a camel!

Editor *emeritus* Walter Burke sailed for Dunkirk by the "Boogabilla" from Melbourne on April 13th. He is planning to spend most of his time in Denmark.

The Newcastle Camera Club is extending a hearty welcome to new resident J. K. Custance (late of Adelaide).

Hands Across the Tasman! H. A. Larsen, A.P.-R. contributor and Hon. P.S.A. Representative for New Zealand, reached Sydney on April 20th as a member of the Jubilee Delegation. Following on visits to Canberra, Melbourne and Adelaide, he will reach Sydney on May 6th. Local P.S.A. members are planning to make his acquaintance in person. (Address in Sydney—Arcadia Hotel.)

We notice that two Australians were nominated for membership of the Royal Photographic Society at the November, 1950, meeting of the Council—they were F. I. L. Barnes and J. Roper.

From the *Sun* (Sydney), April 13th, 1951:

"A word for it.—Advertising executive C. Stretton-Morgan, creator of the phrase, Time For A —, and also author of a more scholarly treatise, *The Might and Magic of Words*, nearly fell out of a Pitt St. tram yesterday.

"His eye caught the sign above a chemist-cum-photographic supply shop—photopharma!"

From the *Sunday Herald* (Sydney), April 15th, 1951:

"NEW YORK, April 14.—To protect the Vatican library from possible ravages of war, all its volumes will be microfilmed. The film will be kept at the Jesuit University of St. Louis."

Our most distant April visitor was N. G. Ellison (Perth). N.G.E. is an enthusiastic member of the Van Raalte Camera Club.

The result of the New South Wales Interclub judging, as detailed elsewhere, was certainly a personal triumph for Cyril Jackson. Who knows what we can expect when his new Cronulla darkroom is in operation?

F. G. Robinson, accompanied by his two sisters, sailed on the "Orontes" for England recently.

Esme Banner (Y.M.C.A. Camera Circle) has returned from her lengthy period of service abroad.

Nancy MacDonald, for many years Hon. Secretary for the Photographic Society of Victoria, is on her way to England on a nine months' trip.

Veteran A.P.-R. subscriber E. Osborne (Wagstaff, N.S.W.) gained a first prize award in the photographic section at the Gosford Show. This is the first time Gosford has included an art section in its schedule, the enterprise being supported by a fine non-competitive exhibit by the Newcastle P.S.

Congratulations to H. A. Larsen (Hamilton, New Zealand) for receiving a championship medal for enrolling six new P.S.A. members during the period of the "Drive of Champions."

J. P. Carney, having purchased a business in Griffith, will now be remaining in that town.

From *Henri Mallard*:

By the passing of E. J. Coombe at the age of eighty-one, yet another link in the chain of photographic pioneers is severed. The late E. J. Coombe arrived in Sydney in 1901 to join the then well-known Swiss Studio as operator. Later, he became associated with Mr. Smith, of Tesla Studios, in the Queen Victoria Markets. He retired from active photographic work during the thirties, and enjoyed a well-earned retirement. His genial personality found an outlet in giving pleasure to many friends and organisations by his accomplishment on the piano; thus he was always in great demand to help at smoke and charity concerts—at these he will be sorely missed. To his family and many friends we extend our sincere sympathies.



"ASSOCIATES"

We have just received from R. Gregory (Cleveland, Q.) the photographs and manuscript describing his recent assignment in the way of photographic coverage for a centenary souvenir volume. Incidentally, R.G. has just contributed a most interesting article on *A Himalayan Mountain Holiday* to the Queensland Government State Insurance magazine.

* * *

The Sydney University Photographic Society's 4th International (Jubilee Year) Exhibition was successful in attracting over one hundred entries, a large percentage of which were of international salon standard. Judges S. Woodward-Smith and Keast Burke gave the First Award to C. S. Christian for his well-known print "Secret Treasures" (page 704, *A.P.-R.* November, 1950). Runner-up was L. A. Love with one of his character studies. The exhibition opened at The University of Sydney on April 30th.

* * *

The Australian Women's Weekly for April 26th, 1951, carried a colourgraving page containing five reproductions of colour photographs by Molly Lyons. Subject matter was bird photographs obtained at Perkins Island.

* * *

Towards the end of March, radio and press news referred to the fact that a party of enterprising Tamworth farmers and citizens was planning an extensive tour of the south-east of the continent, the tour to combine aspects of both educational and tourist interest. It subsequently appeared that Kodak dealer B. Schaeffer was a member of the party.

NEWCASTLE JUBILEE EXHIBITION

A photographic exhibition, organised by Newcastle Photographic Society, was one of the features of Newcastle's celebration of the Commonwealth Jubilee.

The exhibition, held at Nesca House, comprised 240 prints. An international section included 100 prints from members of photographic societies in Canton, New York and England. Kodak Ltd. kindly supplied fifty prints from the fine Department of the Interior feature "Meet Your Fellow Australians."

The exhibition was opened on April 16 by the Lord Mayor of Newcastle (Alderman F. J. Purdue). Awards were five bronze plaques designed by members of the society and specially engraved. Judges were Mr. E. C. Sara, Mr. G. Garside, and Mr. W. Hannan.

Awards were:

Bronze Plaques—Newcastle Section: "Morning Venture" (O. A. Sims), "Solitude" (F. Tully), "Cotoneaster" (J. K. Custance), and "Judith Ann" (A. M. Stewart).

International Section: "How Green Is My Valley" (J. P. Delaney, A.R.P.S., A.P.S.A.).

From "Kodakery," February 15, 1951:

AWARD PHOTOGRAPH PROVED PROBLEM TO MAKER

"It was worth it," declared Lowell Miller, "but until I heard this news I had my doubts. It cost me enough!"

Lowell was speaking about "Blue Crystal," which just won the George Eastman Memorial, premier award for the best pictorial print of the 16th Kodak International Salon.

To make the picture, he had purchased two brandy snifters and a tall pilsener glass for 6 dollars. These he artistically arranged on a piece of opal glass.

Then he began experimenting with lights. He placed one beneath the opal glass, which heated rapidly and cracked—the 6-dollar glasses fell to the floor in smithereens. Another shopping expedition followed, with Lowell getting a second 6 dollars worth of glasses.

He changed the lighting set-up—and this time was successful! (See *A.P.-R.* for March, page 167)

* * *

A letter and miniature reproduction was obtained by H. Bartram (Melbourne) in *Modern Photography* (March, 1951).

* * *

Congratulations also to the Editor of the Waikato (N.Z.) Camera Club's C.C.'s *Snapshots* on gaining a P.S.A. red ribbon "for high score in editorial content components." It is stated that sixty-two bulletins from leading clubs in five different countries were represented in this competition for club bulletins. It was further mentioned that there is a possibility that the competition will be open next year to non-P.S.A. clubs. "The great value of the competition is not so much in the possibility of winning medals as it is in obtaining complete breakdown scores on the five components of a good bulletin, plus written suggestions to improve the bulletins."

* * *

We understand that the next P.S.A. Conference is to be held in Detroit.

* * *

The 'Assembly Hall show' (*A.P.-R.*, March, page 165) was re-staged in Newcastle on April 12th.

Highly Commended: "Early Morning" (A. E. Brown), "Tiger Lily" (A. T. Ullman), "Defeat" (R. Manuel), "Farm Scene" (R. E. Gain), "Hilltop" (F. C. Turner), "Shadows of the Past" (C. Collin), "Blue Pool" (R. Manuel), "The Arched Gate" (J. K. Custance), "Grape Study" (J. K. Custance), "Harry" (J. K. Custance), "Cameraman" (F. Tully), and "Illawarra Sunset" (W. H. McClung). W.H.McC.

THE CAMERA CLUB (LONDON)

INTERNATIONAL COLOUR PRINT EXHIBITION

Following on the success of the club's first exhibition last year, it has been decided to make the function an annual feature in November of each year. Entries close on October 13th at the Camera Club, 23 Manchester Square, London, W.1, England. Entry forms are obtainable from the same address.

We are also notified that a film strip has been prepared recording in colour most of the prints accepted for exhibition on the first occasion. Copies of this are available from Mr. E. C. Codd, Hon. Secretary of the Colour Group, at £1 10/- (stg.) each.

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With an Ensign Ful-Vue in your hands you can readily secure head-and-shoulder portraits or close-ups of animals or flowers, thanks to the versatility of its all-distance lens. In its large brilliant viewfinder you can see every detail of your subject in almost actual picture size.

Its built-in shutter permits you to make either snapshot or time exposures . . . and, what is more, you'll get twelve $2\frac{1}{4}$ " x $2\frac{1}{4}$ " pictures on a roll of Kodak V120 Film.

Price

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Ask to see it at your nearest Kodak Store or Kodak Dealer.

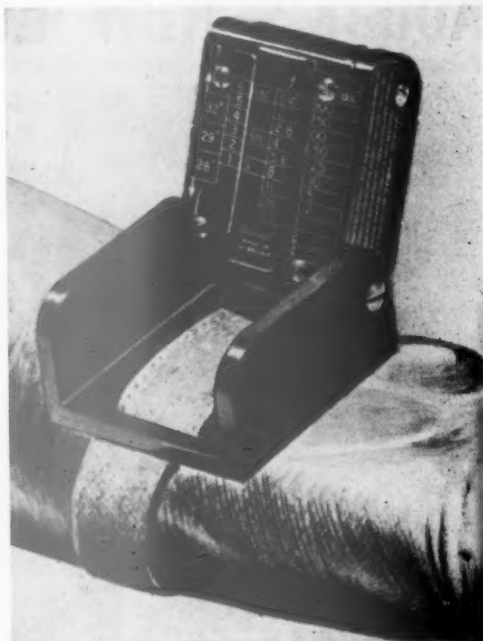
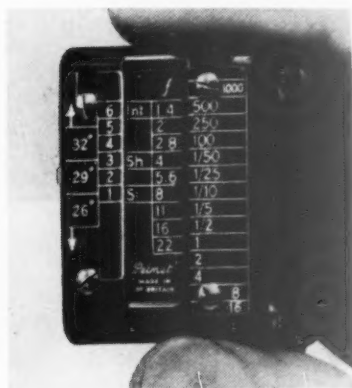
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The Pelmet is simplicity itself in use; the scales are very simple, yet incorporate the latest type film speed information, so that the most accurate readings are speedily obtained.

Because it uses reflected light, the factor of "eye accommodation" is largely eliminated. The acceptance angle is very narrow, thus ensuring a higher degree of accuracy in use.

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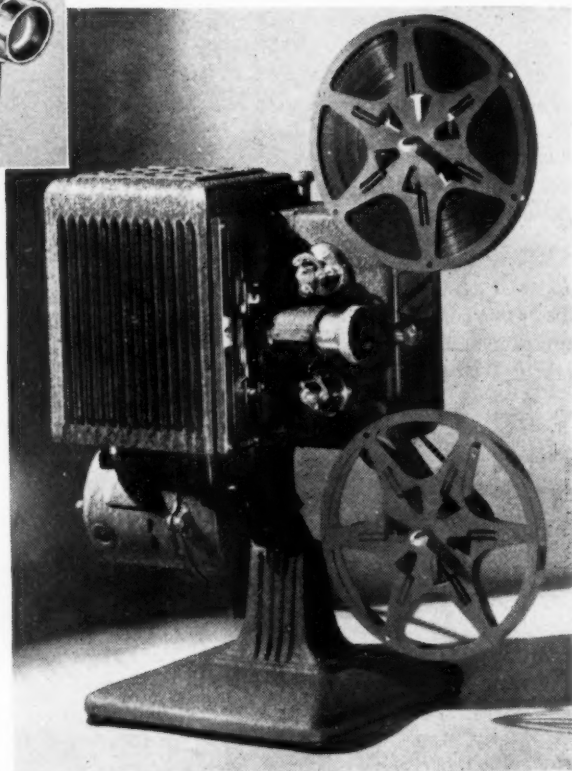


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THE CAMERA . . . sleek and light . . . so quick and certain in the hand . . . a superb economy movie-maker, built to do full justice to your most elaborate home-movie plans.

Interchangeable Cine Ektanon 13mm. f/2.7 coated lens; 16 frames per second; built-in optical viewfinder; footage meter; folding winding key; recessed press-button shutter release; exposure calculator; carrying handle; tripod socket; size, 6¼" x 4¾" x 2½"; weight, 2½ pounds; soft padded leather sides. Takes standard double-run 8mm. Kodak Super-X and Kodachrome films. Price £52/6/-

THE PROJECTOR . . . compact and sturdy . . . supreme in optical, mechanical and electrical precision . . . designed to screen your movies simply and surely.

Fast Kodak f/1.6 Projection lens; unique 3-bladed rotary shutter; 200-watt lamp; interchangeable internal resistances for 100- and 250-volt mains; controls conveniently grouped; simple, quick threading; helical movement focus; belt-change rewind; 200-ft. capacity; crackle enamel and chrome finish. Supplied with splicing outfit, cleaning brush, oil, spare belt and reels, instruction book. Price £42/10/6

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CAMERAS

- 4303—Six-20 Kodak A, f/4.5 Kodak Anastar lens, 8-speed shutter, leather carrying case, £19 7 6
 2751—Kodak 35, coupled rangefinder, f/3.5 coated K.A. lens, synchro. shutter, Kodak Flashholder, always-ready case £60
 2772—Leica IIIC f/3.5, coated Elmar lens, synchronised for speed flash £100
 4361—V.P. Exakta, f/3.5 Exaktar lens, yellow filter, always-ready case £59 10—
 4604—Robot II, f/2 Biotar lens, 4cm. f/3.8 Xenar telephoto lens, filter, adapter, case, 4 cassettes, hood, always-ready case £100
 4636—5 x 6cm. Flexette twin lens reflex, f/4.5 Trioplan lens, 4 Portra auxiliary lenses, 2 adapter rings, always-ready case, £23 10—
 4349—Kodak 35, coupled rangefinder model, f/3.5 coated lens, synchro., always-ready case, £47
 2772—Foca, Model IV, f/2.8 coated Oplar lens, slow speeds, synchro. for speed flash, Palec Speed Flash Unit, spare tube, always-ready case, £130
 4637—Retina I, f/3.5 Xenar lens, Compur-Rapid shutter, 3 filters, adapter, hood, always-ready case £23
 2778—Kinax I, f/4.5 coated Kinn lens, synchro. for flash, box, instr. £12 7 6
 4641—Foca, Model I, coupled rangefinder, f/3.5 coated Oplar lens, leather always-ready case, £60
 4626—3½" x 4½" Graflex Model D, f/4.5 Cooke Aviar lens, sheet film magazine, 3 D D slides, F.P.A. Price £70
 4611—2½" x 3½" Speed Century Graphic, f/4.5 coated Oplar lens in Graphex shutter, ground glass screen, direct vision and parallax finders, G.E. electric exposure meter and case, 3 D D cut film slides, photo data book, 3 boxes 2½" x 3½" Super-XX sheet film, Harrison yellow filter, Portra lens, Series VI adapter ring, £100

CINE

- 4204—6' x 6' silvered screen £3
 4209—Cine titler for 16mm. Magazine Cine-Kodak camera £4
 4211—16mm. Victor cine projector, Model III, lamp, leads, transformer, carrying case £40
 4216—Kodascope 8, Model 80, 100-125 volts, 450-watt lamp, leads, case, no transformer £30
 4219—Cine Master, Model II, 8mm. camera, f/2.5 coated Univior cine anast. coated lens, always-ready case £46 10—
 4221—Kodascope, Model L, 16mm., 500-watt lamp, resistance, reel, case £133 7—
 4227—Kodascope Model EE 16mm. projector, 100-125-volt, 850-watt, f/1.6 2" Eastman Kodak anast. lens, leads, transformer £65

LENSES

- 4316—Leitz Hektor, 13.5cm., f/4.5, with Leitz universal finder £60
 4406—Kodak anast. projection, 105mm., f/4.5, cap. Price £12
 4408—Ross Xpres, 7½", f/4.5, flange £14
 4209—Kodak anast. telephoto, 2½", f/2.7, for 16mm. Cine-Kodak cameras £28 10—

- 4402—Cooke Primoplan wide angle, 4", f/6.5, flange £6 15—
 4224—Tessar, 15cm., f/4.5, hood, flange £10 10—
 200—Ross coated Xtralux, f/2, 5cm., for Leica in fixed mount £56 10—
 4316—Xenar Telephoto, 13.5cm., f/4.5, for Leica, case £30

SUNDRIES

- 4510—Ensign Optiscope No. 6, 3½" x 3½", Aldis 10" projection lens, slide carrier, 240-volt, 250-watt, carrying case £22 10—
 4511—Nebro synchro. flash gun, Model KII, synchro. through cable release £7 7—
 4520—Kodak Precision masking board, with tilting legs £16
 4526—Kodak All-metal Printer, 3½" x 4½", with globes, lead £11
 4536—Metrovick cine exposure meter, case, instructions £5 7—
 4538—Gnome 35mm. Universum table model auto-focus enlarger, 5cm., f/3.5 Ross Resolux lens. Price £45
 4545—Palec electric exposure meter, case, instructions £9 10—
 4549—2½" x 3½" Sun-Ray enlarger, f/4.5 3½" Wollensak Velostigmat lens £33 10—
 4165—500-watt spotlight, 4½" condenser, filter, lamp socket £3 15—
 4193—Minor flash gun and reflector £5 10—
 4544—Wray universal finder for Leica £20
 4550—Pullin rangefinder, case £3 10—
 4548—Leica folding lens hood for Summar lens. Price £6 7—

KODAK STORE, 386 George Street, Sydney

CAMERAS

- 4079—Flexaret, f/4.5 lens, case £28
 4083—Ensign Commando, f/3.5 Ensar lens, coupled rangefinder, always-ready case £45
 4064—Voigtlander Brilliant, case £10
 4029—Leica IIIA, f/2 Summar lens £95
 4034—Kine Exakta, f/2.8 Tessar lens, 10.5cm. Trinol f/3.5 coated lens, hood, yellow filter, always-ready case £100
 1980—V.P. Exakta, f/1.9 Primoplan lens, case, 3 filters. Price £59
 4028—V.P. Exakta, f/2.8 Tessar lens £35
 4008—Ensign Auto-Range, f/4.5 lens £30
 4047—Ensign Commando, f/3.5 Ensar lens, cable release £45
 4060—Retina II, f/2 Xenar lens, always-ready case £59
 1844—24 x 36mm. Gamma, f/3.5 lens, coupled rangefinder £56
 4054—Robot, f/2.8 Xenar lens, always-ready case £45
 1792—Ensign Selfix 420, f/6.3 lens £11 10—
 1848—Kinax I, f/4.5 coated lens, 1/350 sec. shutter. Price £18 10—

LENSES

- 1322—Biotar lens and finder for Contax, 4cm., f/2, £45
 1318—Goerz Dagor W/A, 18.5cm., f/9 £20
 3729—Pentac, f/2.9, 8" £13 10—
 1316—Cooke f/6, 12½" £30
 1324—152mm. Cine-Kodak Tele. lens for 16mm. camera £37 10—

KODAK STORE, 252 Collins Street, Melbourne

CAMERAS

- K8399—Leica IIIA, f/2 Summar lens, hood, filter, always-ready case .. £75
 K8379—Leica IIIC, f/2 Summar lens, hood, filter, always-ready case .. £90
 K8383—Ferrania, 24 x 36mm., f/3.5 coated lens, Iscus Rapid shutter, speeds 1 to 1/500 sec. and B., coupled rangefinder, lens hood, 2 filters, always-ready case .. £39/10/-
 K8384—Agfa Karat, 24 x 36mm., f/2.8 Xenar lens, coupled rangefinder, Compur-Rapid shutter, 1 to 1/500 sec. and B., 6 spare cassettes, always-ready case .. £39/10/-
 K8393—Kodak Retina II, f/2 Xenon lens, Compur-Rapid shutter 1/ to 1/500 sec. and B., always-ready case .. £47/10/-
 K8367—Kodak 35, f/3.5 coated lens, coupled rangefinder, lens hood, always-ready case .. £38/10/-
 K8360—Semm-Kim, 24 x 36mm., f/2.9 coated lens, 4 speeds, always-ready case .. £12
 K8402—Auta 120, f/4.5 Xenar coated lens, Prontor II shutter 1 to 1/200 sec. and B., delayed action, leather case .. £12/10/-
 K8398—Kodak Vollenda, 1½" x 2½", f/3.5 Radionar lens, Compur shutter 1 to 1/300 sec T. and B., always-ready case .. £10/10/-
 K8345—2½" x 3½" Plate camera, f/4.5 Xenar lens, Compur shutter 1 to 1/250 sec. B. and T., double extension, 3 S.M. slides, F.P. adapter, leather case .. £12

CINE

- K8244—16mm. Kodascope Model C projector, resistance, case .. £28/10/-
 K8331—8mm. Kodascope Model 50, 2 spare reels and cans, case .. £29/10/-
 K8318—8mm. Eumig camera, f/2.5 lens, leather case, Price .. £45
 K8076—Kodak f/1.6 projection lens, 2" (Model EE) Price .. £10/10/-

SUNDRIES

- K8382—Palec exposure meter, case .. £8
 K8300—Metrovick exposure meter, case .. £3
 K8301—Rex rangefinder, case .. £3
 K8406—Austral junior printing box, 4½" x 6½" .. £3

LENSES

- K8122—Dallmeyer enlarging anastigmat, 6", f/4.5, Price .. £14/10/-
 K8146—Ross Teleros telephoto, f/6.3, 17"
 K8383—Roussel Kynor, f/3.5, 15mm. .. £3/5/-
 K8368—Roussel Trylor, f/4.5, 100mm. .. £4/12/6

KODAK STORE, 250 Queen Street, Brisbane

CAMERAS

- UA8785—Kodak Retina 1, f/3.5 Xenar lens, always-ready case .. £27/10/-
 UA8294—Ensign Commando, f/3.5 lens, coupled rangefinder, case .. £39
 UA8710—Wirgin, 24 x 36mm., f/2.9 lens, Prontor II shutter, leather case .. £21/15/-
 UA8806—Ensign Auto-Range, f/4.5 Ensar lens, coupled rangefinder, always-ready case, Price .. £32/10/-
 UA8815—Zeiss Ikonta, 24 x 36mm., f/4.5 Xenar lens, Compur-Rapid shutter, case .. £27
 UA8764—Leica IIIC, f/2 Summar lens, lens hood, Wray universal viewfinder, cable release, New condition .. £145
 UA7223—Argus CII, 24 x 36mm., f/3.5 lens, coupled rangefinder, case .. £31/15/-

- UA8780—Voigtlander, quarter-plate double ext., f/4.5 Tessar lens, Compur shutter, F.P. adapter, 6 slides with film sheaths, case, Price .. £37/10/-
 SH547—Zeiss Ikon Ikonflex, f/4.5 Novar lens, Compur shutter .. £30
 SH548—Rolleicord, Model I, f/3.8 Triotar lens, case, Price .. £40
 SH701—Konica 24 x 36mm., f/3.5 lens, coupled rangefinder, case with 5 filters, always-ready case .. £38

LENSES

- SH549—Ross, wide angle, f/4, 5" .. £20
 SH609—Ross Xpres, 8½", f/4.5, in iris mount with flange .. £27/10/-
 SH654—Zeiss Tessar, 18cm., f/4.5, with flange .. £35
 SH214—Taylor Hobson, 8½", f/3.5 .. £20
 UA8668—Taylor Hobson Cooke portrait, f/5.6, 13", Series VI .. £20
 UA8453—Cooke Aviar, 7", f/4.5 .. £16

CINE

- SH648—M.C.M. 16mm. cine camera, f/1.9 Berthiot lens, leather carrying case .. £110
 SH501—Austral 16mm. movie viewer .. £12/10/-
 SH386—Kodascope 16mm. Model "L" silent projector, reel, resistance, leads, oil can, £116

KODAK STORE, 37 Rundle Street, Adelaide

CAMERAS

- UA417—Ensign Auto-Range, f/4.5 Ensar lens, 8-speed Epsilon shutter, 1 sec. to 1/150 sec., T. and B., coupled rangefinder, Excellent condition, Price .. £34/10/-
 UA480—Contax III, f/1.5 Sonnar lens, focal plane shutter (½ sec. to 1/1250 sec.), built-in photo-electric exposure meter, coupled rangefinder, always-ready case. Good order, Price .. £125
 UA641—Six-20 Kodak A, f/4.5 Anastar lens, 8-speed Epsilon shutter (1 sec. to 1/150 sec.), T. and B., 8 exp. (2½" x 3½") on V620 film. Perfect order .. £20
 UA648—Six-20 Folding Brownie, Meniscus lens, 8 exp. (2½" x 3½") on V620 film, carrying case, Good order .. £4/2/6
 UA685—Zeiss Tenax, 24mm., f/3.5 coated Tessar lens, Compur-Rapid shutter, takes 50 exp. (24 x 24mm.) on standard 35mm. film cassette, automatic winding and shutter setting, Good order .. £27/10/-
 S 5708—Six-20 Kodak A, f/4.5 Anastar lens, 4-speed Epsilon shutter to 1/150 sec., T. and B. Perfect order .. £18/10/-
 UA741—Flexaret II twin lens Reflex, f/4.5 coated Meopta lens, Prontor II shutter (delayed action), always-ready case. Perfect order, Price .. £26/17/6
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